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### A week in photography



It is a privilege, as Editor, to oversee the creation of a new issue of AP every week, and ensure that each one contains enough of the magic fairy

dust that makes it the best photography magazine in the world (I'm biased, I know). But the Christmas issue is always my favourite to put together, because it gives us the opportunity to select our highlights from the previous year, whether it's the most interesting cameras and accessories we have used, the most arresting images we have seen, or the most useful tips we have been given. And what a year 2016 has been! Our Christmas front cover shot, which as usual is chosen from an open competition, is a real cracker this year, and it sets a standard that continues right through to the back page. On behalf of the team I hope you enjoy it, and that we'll be seeing you in 2017!

Nigel Atherton, Editor

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amateurphotographer.













#### **Christmas Spirit**

#### by C Gander

Canon EOS 1100D, 50mm, 1/250sec at f/3.2, ISO 100

Around November and December we see a lot of Christmas-themed photography such as this beautiul example. It really sums up the aesthetic and sprit of the season.

'I'm a hobbyist photographer, which involves me creating little scenes for my photography,' says C Gander about this image we found on Flickr. 'This image was created using a snip of holly with a berry, and slipping it into a clear glass ornament. It was an especially cold morning – there were little ice crystals everywhere. I decided to shoot into the light and this gave me the wonderful background bokeh you see here.'

### Perma Jet PROFESSIONAL INKJET MEDIA

Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

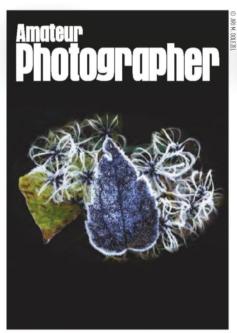
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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 25.

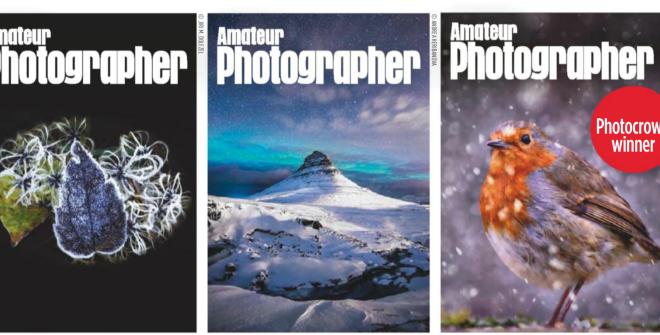
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Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 25.

# Leading Continue from the TOIL



This still life caught our eye, but once cropped to portrait format it lost some of its impact



This was our favourite of all the landscape images submitted, but it didn't shout 'Christmas'



It's a great example of a popular subject, but once cropped doesn't leave much room for cover lines

roducing a weekly magazine means creating 51 covers a year (don't worry, we haven't drunk all the sherry - the festive issue is available for a fortnight). In 2016, landscapes, models, birds, buildings and even a tent earned their place on the cover, but for the Christmas issue we handed that responsibility over to you, the readers.

When we choose a cover shot, we generally look for a portrait-format picture - although if the quality is high enough we're not opposed to cropping. If the image features a model, we look for eye contact (although this year's winner is an exception). It's also imperative that there is enough space for the magazine 'furniture' - masthead, cover lines and graphic devices we use to describe what's in the issue. Busy images with lots of detail are generally unsuitable as they make text hard to read.

While the picture must be striking, and sum up our brand values, it must also have 'shelf shout' - that certain something that makes people want to pick it up and head to the tills with it. Defining exactly what this 'something' is can be tricky, but more

than a century of experience means that we know our audience pretty well.

As a result, it's always slightly nerve-racking when we hand this job over to somebody else - in this case, you guys! Thankfully, you never let us down. This year we received more than 800 entries to our Christmas Cover Star Competition, ranging from the sublime to the downright wacky (you know who you are). Landscapes, portraits, flora and fauna, trees festooned with fairy lights, and carefully wrapped Christmas gifts were among the subjects covered.

#### The prizes

This year, we teamed up with Photocrowd and PermaJet, which enabled us to offer two main prizes: the overall winner (as judged by the AP team) graces the cover of this issue, and receives a top-quality A3 print of the finished design courtesy of Permajet (www.permajet.com), plus £100. The second winner (awarded via Photocrowd, www.photocrowd.com) receives an A3 print of their image, plus £100. The AP winner (as judged by the AP team) was shot by Elena Paraskeva, and the winner of the crowd vote was by Katy Sutton.

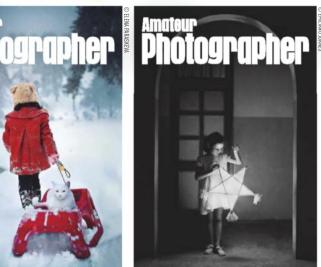








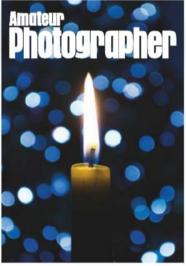
This is a great image, but for a front cover we really need to see the child's face



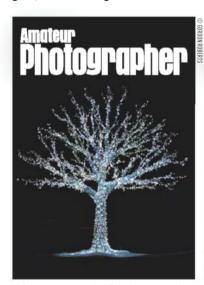
The light on the face is evocative but this superb image is not Christmassy enough



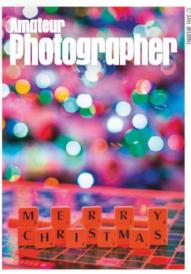
This picture of a herd of reindeer is great, but once enlarged was a little soft



The bokeh in this shot is great, but it would be hard to read the cover lines



This tree cocooned in lights has a magical feel, but isn't quite Christmassy enough



Board games are a Christmas staple, but the picture is a touch too busy for a cover



#### The AP winner Elena Paraskeva



'I ONLY bought my first DSLR, a Nikon D5200, two and a half years ago,' says Elena. 'I am completely self-taught. I initially started with landscapes, but soon realised that I wanted to put the stories and ideas I had in my head to use, so I started focusing on portraiture and

editorial fashion photography. This picture was one of my very early ones, so it was shot with the Nikon D5200. I now shoot with the Nikon D810. I use various lenses including the Nikkor 16-35mm, Sigma Art 35mm f/1.4, Nikkor 85mm f/1.4G and Nikkor 50mm f/1.4G. For this image I used the 50mm f/1.4G.

'This girl's mother wanted to create a Christmas card for her family, so she invited me to her house in the mountains to take some pictures. I wanted a winter feeling with something heartwarming, so I took along a little bird, in the hope that she wouldn't be too scared to hold it.

'The sun was bright but soft. I wanted an uncluttered background and tons of separation, so I placed her on top of a rock with the mountains behind her far away.

'The light was hitting her right side more, so I used a reflector to even out the exposure. I spotmetered for the face, which is important because centreweighted metering with all that white would have muddled up the image. When I spotmeter, I often drop down the exposure compensation by -0.3 to avoid clipping the highlights.

'In Photoshop, I cooled down the scene considerably, got rid of the yellows and darkened the background to give a nocturnal feel. I then selectively dodged and burned to bring more focus on the face, and added a vignette.

'If you're going to take a portrait my biggest tip is to use a wide aperture to separate your subject from the background. Placing the model at some distance in front of a tree, for example, with the sun coming through is another idea.

'The bokeh created will give the image a dreamy look. Just make sure to use a reflector to bring some light back into your model's face and even out the exposure. It still won't be 100% sufficient, but if you are shooting raw, it will be easy to boost the exposure selectively. If you do use off-camera flash for outdoor portraits, another good tip is to pump your white balance to a number that will make the image very warm (almost orange), and then put a CTB blue correction gel in front of your light to cool down your subject's skin tone. This leaves you with amazing backlight.'

For more on Elena, see www.elenaparaskeva.com

#### avs: News review 2016

vear in photography

### **Jews review 2016**

#### Geoff Harris and Liam Clifford look back at the photographic highs and lows

February

After years of will-it-won't-it

35mm full-frame DSLR, the K-1.

Plans to relocate the historic

RPS Collection from the National

Media Museum in Bradford to the

which goes as far as Westminster.

V&A in London spark an outcry,

speculation, Pentax reveals its first

January

• Reuters news agency confirms it has banned freelance photographers from sending in shots as raw files. Separately, Don McCullin speaks out against digital photography, saying it can be a totally lying kind of experience'.



Nikon unveils its new DSLR flagship, the D5, capable of 'extreme low light' images via a max ISO of 3,280,000

#### April

 There are signs of an anti-drone backlash after a demonstration of a security cannon designed to knock them out of the sky generates 'huge interest'.

 Nikon is forced to apologise for a gaffe by its marketing team when one of its posters features a Fuii X100 by mistake. Ouch.



#### March

 AP's late Chris Cheesman teams up with BBC consumer rights show Fake Britain to capture people's experiences of buying fake camera gear.

Canon unveils a new entry-level DSLR, the EOS 1300D, featuring an 18MP APS-C sensor for just £289.99 (body only).



 Camera production by the big Japanese makers hits a speed bump after Kumamoto Prefecture, a key



manufacturing hub, is hit by an earthquake.

The first Polaroid-format camera in 20 years is revealed by The Impossible Project.

#### June

 Astronaut Tim Peake, a keen photographer, chooses his best images taken from space - but says it would have been 'quite unfair' to enter them in competitions.



Nikon announces its latest ambassadors including Game of Thrones principal stills photographer Helen Sloan, and AP regular, Jeremy Walker.

#### Julv

Following the vote to leave the EU, experts predict camera price rises of up to 15% as the pound plummets against other currencies.

Kev announcements at the Photokina trade fair in

Cologne include the Fujifilm GFX 50S medium-format

E-M1 Mark II.

7fps shooting.

Fujifilm announces the X-T2, the successor to its widely admired X-T1, featuring improved Continuous AF and other powerful upgrades.

September



camera and the Olympus OM-D

Canon announces the

EOS M5 featuring 24MP Dual

Pixel APS-C CMOS sensor and

#### August

 American photographer Carol Highsmith attempts to sue Getty Images to the tune of

\$1 billion for the 'gross misuse' of 18,755 of her images.

 Nikon announces that it has made 100 million Nikkor lenses since the first one rolled off the production line in 1933.



#### October

 Sonv reveals updates for its RX camera range and Alpha camera line, the

RX100 V and A6500.

 Wolfgang Suschitzky, known for his vivid, gritty depictions of London life in the 1930s and '40s, passes away at 104.



#### November

 Sharbat Gula, better known as Steve McCurry's 'Afghan Girl' is deported to Afghanistan after being charged with living

illegally in Pakistan. London's Tate Modern

hosts an exhibition drawn from Sir Elton John's private collection.



#### December

British photographer David Hamilton, famed for his



soft-focus portraits of teen girls, was found dead after apparently committing suicide. A portrait of a schoolboy won the Taylor Wessing prize.

### What's

Mirrorless camera autofocus

#### **Dual camera smartphones**

In-body + in-lens dual image stabilisation systems

#### Starlings and school uniforms

Camera and lens prices as the pound's value fluctuates



High ISO. The above image was taken on the Nikon D5 at 8000 and is very usuable

Small-sensor compacts are now an endangered species

#### DSLR innovation, apart from better high ISO performance

Samsung, which pulled out of the camera business – and had a few smartphone problems, too



#### GoPro, hit by falling sales and forced to cut its workforce

Camera sales generally, according to CIPA; the digital boom of 2007-2012 is over and sales are back to 1999 levels

What's down







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### B66 days: News review 2016 Syear in photography

### McCullin: Digital 'can't be trusted'

AT AN event to promote Photo London 2016, legendary documentary photographer Don McCullin claimed that digital 'can't be trusted'. Speaking earlier, he had explained that his decision to return to the Iraq war zone a few years ago enabled him to see events 'first hand', rather than having to rely on images published by the media.

McCullin's comments received a mixed response on the AP forums. Forum user RogerMac pointed out that film images were not immune to manipulation, either. 'The only thing that seems to have changed is that with digital it has become easier,' he wrote. Meanwhile, Benchista posted: 'He's quite right about digital photography. He's simply omitted to say the same thing about film photography.'

McCullin's comments came soon after Reuters confirmed it had banned freelance photographers from sending images as edited raw files and would now only accept out-ofcamera JPEGs. A Reuters UK spokesman told AP: 'As eyewitness accounts of events covered by dedicated and responsible journalists, Reuters Pictures must reflect reality.'



One of Don McCullin's hard-hitting images: A Palestinian returning to her ruined house in Beirut in 1982

#### Anti-drone bazooka demo is big hit



The SkyWall100 uses a parachute to target drones that pose a safety threat

A HANDHELD launcher that fires a net into the skies to immobilise and capture drones that pose a safety threat attracted 'huge interest' after being shown to UK police and security companies. The 'man-portable' SkyWall100, which went on sale this year, is designed to counter public nuisance, invasion of

privacy, security concerns and terrorist threats.

The launcher fires a gaspowered projectile armed with a net to intercept a problem drone, before using a parachute in order to bring the offending device safely back to Earth.

Fuelled by improvements in technology, drones are

increasingly used for aerial photography. However, there have been growing safety fears surrounding drones, including several reports of near-misses with commercial aircraft. In 2015, for example, a drone enthusiast who flew his device over Buckingham Palace, the Houses of Parliament and some football stadiums was banned in the first prosecution of its kind in the UK.

In response to the growing number of incidents involving drones, last summer the Civil Aviation Authority, the pilots' union BALPA and air traffic control company NATS launched a drone safety campaign.

The SkyWall100 is the first of a series of anti-drone devices that are aimed at tackling the 'civil drone threat'.

Built by UK firm OpenWorks Engineering for use by authorities



The SkyWall100 anti-drone device is designed to be used by authorities

such as the police, it first uses a laser rangefinder and on-board computer to calculate the speed and position of a drone.

#### YEAR IN NUMBERS

people worldwide taking photos, following the big rise in smartphone usage

average number of photos stored on a person's devices

95 million

number of photos and videos uploaded to Instagram each day

141,822

photos shown in the world's largest photo exhibition in Hong Kong in 2010

**25** years

how long Sir Elton John has been building his private photo collection

#### News review 2016 : 366 days

A year in photography



### Judge rejects copyright

REMEMBER the monkey selfie, an amusing image that ended up sparking a copyright storm? Back at the beginning of the year, the British photographer who set up the shoot welcomed a US ruling that a monkey cannot own copyright. The lawsuit, launched in 2015 by animal rights charity People for the Ethical Treatment of Animals (PETA), challenged photographer David Slater's rights over the image in a San Francisco federal court.

But US District Judge William Orrick said that 'while Congress and the President can extend the protection of law to animals as well as humans, there is no indication they did so in the Copyright Act.'

Slater told AP: 'I have always owned the copyright... I chose the lens, the exposure settings, even put a flashgun on the camera and mounted it on a tripod with the composition set and the light direction fixed. This is what confers authorship the creative intent and actions before a button is pressed. The buttonpresser merely fixes the intangible idea onto a sensor (in digital terms).'

### Fake camera risks exposed by AP poll

AN AP reader warned of the dangers of buying cheap, grey market camera gear after he was told that his £1,500 Canon EOS 7D had a fake serial number.

Tristan Findley was among those readers responding to an AP survey about counterfeit kit, launched in conjunction with BBC consumer rights show *Fake Britain*.

Tristan, 31, unwittingly purchased the Canon EOS 7D digital SLR from Simply Electronics back in 2010. He paid nearly £1,500 for the 18-million-pixel 7D, saving more than £200 on the list price.

However, the trouble began when he sent the camera off to Canon for a routine 'health check', prior to a planned trip to Yellowstone National Park in the US. Canon refused to service the EOS 7D, telling him that the serial number on the camera's base plate did not match the correct one revealed in the EXIF file data of Tristan's photographs.





Camera makers shaken by Japan earthquakes

FOR several Japanese camera makers who were struck by devastating earthquakes in April, 2016 was a year to forget. The quakes affected Kumamoto, a region that is a manufacturing hub for companies including Nikon, Canon, Sony and Panasonic. At least 42 people were reported killed and about 3,000 injured.

Canon told AP it was forced to halt production of some products owing to the effect of the earthquakes on infrastructure and on the companies that supply Canon with parts. It stressed that there were no serious injuries to Canon employees or their families, and no significant damage to the company's buildings or facilities.

Meanwhile, Panasonic stated that



Nikon's DL-series compacts were delayed due to image-processor problems

its factories supplying components for its digital-imaging products were also damaged.

In addition, Sony confirmed that

the earthquakes had damaged its main site for image–sensor manufacture, the Kumamoto Technology Centre.

3,500

average number of Rio Olympics photos filed daily by Associated Press 191,000

number of people who visited Photokina 2016 in Cologne, Germany

120 million

number of Canon EF lenses produced since 1987 230,103

number of submissions to the 2016 Sony World Photography Awards £33.758

the amount photographer Wolfgang Tillmans donated to the EU Remain campaign

### 366 days: News review 2016 Ayear in photography

### News of the world

THIS year has seen some major shifts in the political and social climate of the UK and the rest of the world. Thankfully, photographers were on hand to capture them. We pick some of the best



#### **European Migrant Crisis**

Sergey Ponomarev

Skala, Greece

Both this year and last saw the migrant crisis reach epic proportions as ISIS displaced thousands of men, women and children. Many arrived on European shores hoping to escape persecution and find a new life.





### News review 2016 : 366 days Ayear in photography





### Trump elected US President

Mark Wallheiser Alabama, US

Despite those poll predictions for a Clinton win, businessman and reality TV star Donald Trump was elected as the next President of the United States.

#### Britain votes Brexit

**Stefan Rousseau** London, UK

Michael Gove speaks during a press conference at Westminster Tower next to a serious-looking Boris Johnson, following the surprising result of the EU referendum.

#### Airstrikes on Syria

Mahmoud Raslan Aleppo, Syria

This image featuring a boy in an ambulance, pulled from rubble following an airstrike, went viral across the world. It has become a symbol of a desperate civil war.



### 366 days: News review 2016 Ayear in photography

### Chris Cheesman 1965-2016



When I was the advertising manager on AP, Chris frequently made life tricky for me and provided a fair few headaches. You see, when he got a sniff of a story, he would be on it like a dog with a bone. whether it upset an advertiser or not. His unwillingness to compromise any of his journalistic instincts in his quest to provide the readers of the magazine with the complete picture of any stories that might affect them, sums the man up. I had a huge amount of respect for Chris and I am devastated we won't ever share a joke or an anecdote again. RIP Cheeso. You will be missed, but never forgotten. Dave Stone, former advertising manager

Amateur Photographer was directly hit by tragedy in October when Chris Cheesman, its news editor, died suddenly and unexpectedly after a short illness. Here the magazine's staff pay tribute to Chris, the man they and his many friends knew simply as 'Cheeso'

CHRIS CHEESMAN was AP's news editor for 17 years, during which time he made an immeasurable contribution to the magazine. He secured more scoops and broke bigger stories than any other journalist in the industry, and gained a worldwide reputation for his tenacity and determination.

But he was also a man of honesty and integrity, and a journalist who, in his pursuit of the truth, never forgot he was on the side of the reader.

No other journalist in the UK worried the industry's spokespeople as much as Chris. One PR told us that whenever they saw a call coming in from him, they were terrified. This makes him sound like a tyrant. He wasn't.

Instead, Chris was quiet, modest and very well liked by all who were privileged to know him.

In September, Chris and four other AP staff travelled to Cologne in Germany to cover the Photokina trade show for the magazine. At the time, Chris commented that he'd been struggling to shake off a virus and wasn't feeling great, but ever the professional, he gave 100% in his quest for stories.

On his return to the UK, he visited his doctor who immediately referred him to the local hospital. Tragically, he died there just four weeks later.

Here we share some of the tributes paid to him by his friends and colleagues, and the wider photographic industry.

I had the great pleasure of working with Chris for the past four years. In that time, I appreciated his friendship greatly. He would ask me lots of questions about my personal performances in cricket after each weekend. To me, this perfectly illustrates his caring and thoughtful interest in other people. Chris was a dedicated, hardworking man who always put 100% into whatever he did. I'll never forget playing a round of golf with him where, to his delight, he made an excellent, if not slightly fortuitous, par on a tricky hole something we always joked about and which would bring a smile to his face. Chris, I'll always remember you as a close friend and colleague, and will never forget you.

Mike Topham, deputy technical editor

Moving to London in 2011 to forge a career was a huge step for me, and one of the hardest things I've ever had to do. But working at AP very quickly gave me a family away from home, and Cheeso was a huge part of that. I think that's probably the same for everyone who has either worked at AP in the past or is there now. Cheeso was a man of true integrity. A really wonderful guy.

Oliver Atwell, senior features writer





#### News review 2016 # 366 days

A year in photography



I spent three years working opposite Chris. He was an incredible journalist with a ruthless attitude when it came to following a good news story. I overheard him make many phone calls, trying to get the answers he wanted, while I was at my desk. Working on a weekly magazine is an intense process and it takes a strong team to do it. Truth is, it's more like a family than a team of colleagues. I feel immensely saddened by the passing of Cheeso. He was a brilliant man and a fantastic friend.

#### Callum McInerney-Riley, former technical writer

He was the one to look out for if you wanted to know where the interesting news stories were. If you stayed close to him, you usually found out something no one else did. He was an inspiration. **Matt Grayson, technical writer, ePhotozine 2007-2009**  He was a genuinely nice guy with a dry sense of humour and a commitment to hard work that always impressed me. **Jamie Harrison**, **former technical writer** 

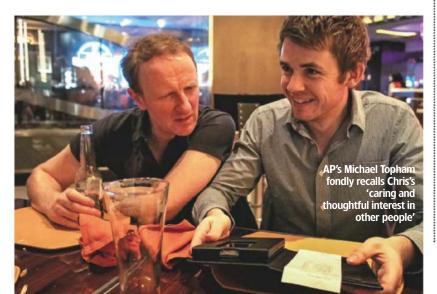
Always honest, always committed and always professional. A tragic loss to AP and to his many friends. **Joel Lacey, former technical editor** 

Chris was one of Café Art's biggest supporters, serving on our judging panels in 2015 and 2016 and writing about us. It was his article in Amateur Photographer in August 2015 that propelled us into the stratosphere. We went viral in the US within hours of Chris's story being published. PetaPixel. Buzzfeed, Bored Panda and even the Today Show in New York asked for our story. In Europe, news organisations in Germany, Spain and Italy were in touch. We are a very small social enterprise and could not succeed without the support of dedicated people such as Chris.

Café Art

I first met Chris – who many of us fondly knew as 'Cheeso' – when he started working for AP as a freelance writer in the late 1990s. He took over from me as news editor in 1999. He was very gracious and humble about securing that position, and thanked me for 'training' him. The truth is I did very little, and quite quickly it became apparent that he had taken the role to a whole new level, which he subsequently reinforced week after week for more than 17 years in print, online and on film.

#### Steve Fairclough, former news editor





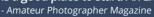
Former AP editor Damien Demolder worked closely with Chris Cheesman for longer than anyone. He pays his tribute

I WAS lucky enough to work with Chris for most of the time he was at AP, and during those years I either sat next to him or worked closely alongside him in his role as news editor. He was a properly trained, hard-nosed journalist who would gather evidence, investigate and piece together a collection of details to create a juicy story. He was meticulous and took his job seriously.

During his time with AP Chris must have produced news for almost 1,000 issues, and whether he was interviewing the runner-up of Dog Photographer of the Year or the general manager of a camera manufacturer, he always took the task seriously and worked hard to tease out what the readers would want to know. We called him the 'newshound' for his ability to sniff out a story, and through his reputation and his persistence he published countless significant scoops. Not everyone was a fan of the news he reported, or the questions he asked, but Chris seemed to have a built-in lie detector and when it went off, his turbodrive would kick in.

Chris brought to the magazine a perspective unique in our industry, and the stamina for a long-running story. It is no exaggeration to say that his actions and perseverance brought about significant change in the way police officers are educated about the public's right to take pictures in public places. There were other people and agencies involved, but it was Chris who drove the 'Photographers' Rights' campaign through his news pages, and it was Chris who went to the Home Office and put chief constables in their place without shrinking in front of uniforms and titles. It was Chris who took the calls from readers who had been stopped, searched and sometimes arrested, and it was Chris who followed their cases, pressed police departments for explanations and apologies, and who publicised what so many professionals and enthusiasts were going through. He made a huge difference and he kept going until the number of calls fell away as the chief constables educated the bobby on the beat that taking pictures in a public place is not an offence.

Chris earned worldwide recognition for his reporting of the Olympus financial scandal, when almost \$5 billion disappeared from the company's books. By gaining the trust of whistleblower Michael Woodford, he was able to conduct a series of exclusive interviews. While he was often accused of being out for blood and of going too far (usually by those in the spotlight), in everything he did he had the interests of the readers at heart and was unflinching in his pursuit of the truth. That alone earned him the respect of the entire photographic industry and community.











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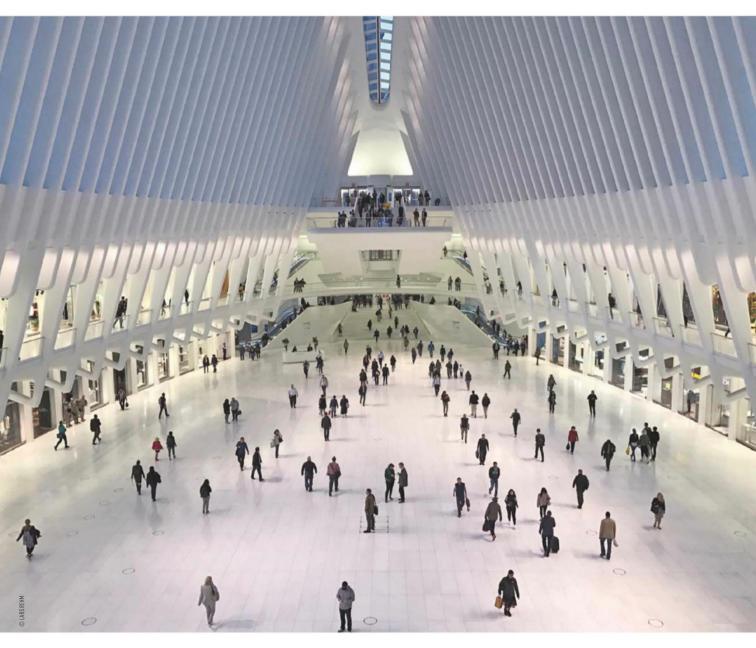


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# **Anthe Canthe**

We don't just write about photographs. On occasion we actually like to take them ourselves. Here, seven of the AP staff talk about their own favourite images from 2016



#### Oculus Building, New York City Lars Rehm

Contributor

iPhone 7 Plus, 3.9mm f/1.8 lens, 1/30sec at f/1.8, ISO 25

I took this interior shot of the Santiago Calatrava designed Oculus building in New York City with the Apple iPhone 7 Plus, only a few days after I had gotten hold of the device and was testing it. I love how the bright tones and cool illumination make the scene look like it's the set of a science fiction movie. I also like the contrast between the steady stream of fast-moving commuters at rush hour, and the few stationary figures that appear to be waiting for something or somebody while everybody else is rushing past. The image was captured spontaneously while I was waiting for a friend whom I had not seen in years. That's another reason for it being one of my favourites in 2016.







#### Beltane festival celebration Geoff Harris

Deputy editor
1 Nikon D800, 24-70mm f/2.8 lens,
1/80sec at f/2.8. ISO 100

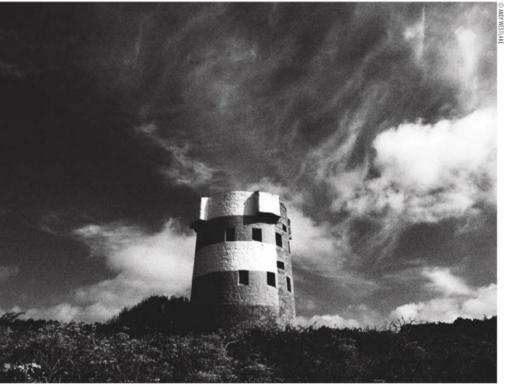
**2** Nikon D800, 24-70mm f/2.8 lens, 1/1600sec at f/3.5, ISO 800

**3** Nikon D800, 24-70mm f/2.8 lens, 1/200sec at f/4.5. ISO 140

I'm lucky enough to live on the edge of Glastonbury, which, as you can imagine, is full of inspiration for a keen documentary

and portrait photographer such as myself. The festival is an obvious attraction, but another big highlight is the 1 May celebrations to mark the ancient festival of Beltane. Visitors from all over the UK (and indeed the world) gather on Glastonbury Tor to watch the sun rise, and as you can imagine, there are some great characters. From druids to morris men to puzzled tourists, Beltane is where the action is, and the shenanigans go on all day. This year's Beltane dawn was very cold but bright, and we were rewarded with a wonderful sunrise. As the sun rose, everybody got into the spirit.

doubtless helped by copious amounts of cider and mead, so I tried hard to capture some of the more interesting-looking people with my battle-scarred Nikon D800 and the outstanding Tamron SP 24-70mm f/2.8 zoom lens. It's quite heavy but something of a bargain, considering that it's also stabilised. The biggest challenge was actually staying warm, because the top of Glastonbury Tor is very exposed. It was well worth the chill and the pain of getting up at 4am to catch the sunrise, however. Hope to see you on 1 May next year!



#### 'Ask me to pick a favourite on five different days and I'll likely select five different pictures, if not six'

#### **Ouaisne Tower, Jersey Andy Westlake**

Technical editor

Olympus OM-D E-M5 Mark II, M.Zuiko Digital ED 12-40mm f/2.8 PRO at 12mm, 1/2500sec at f/5.6, ISO 200

I take a lot of pictures every year – it's the nature of my job testing cameras and lenses. Because of this, I find it difficult to pick a favourite; there are just too many to choose from. Ask me on five different days and I'll likely select five different pictures, if not six.

The one I finally settled for was shot on a late August break to Jersey. Unusually, I wasn't testing either a camera or a lens at the time, so this was taken with my own trusty E-M5 II and 12-40mm zoom. Situated off the Normandy coast, but with its allegiance pledged to the English crown, the small island's coastline is encrusted with fortifications. Ouaisne Tower was one of a series built in the 1780s, to protect the island from French invasion.

On a sunny Monday morning, the tower's distinctive red-and-white paintwork stood out strikingly against the blue sky, and I made a whole series of different compositions with lenses ranging from long telephoto to wideangle. In this version, I stripped out the colour that first attracted me to the scene by selecting the camera's Grainy Film art filter, and ended up with a graphic monochrome shot of tower and clouds that I find pretty much perfect, straight out of the camera.



#### Kasuga Taisha Shrine, Nara Michael Topham

Deputy technical editor Canon EOS 5D Mark III, Sigma 85mm f/1.4 EX DG HSM lens. 1/6400sec at f/1.4. ISO 200

Looking back on my photographic year, there's one week that sticks out in my mind, and that's my first ever trip to Japan. Travelling to the Far East with my camera is something I have always wanted to do, and I was very fortunate to tick this off my bucket list when I was invited as a member of the press to visit Sigma's lens production facility. Watching the manufacturing processes was fascinating and it's something I feel very privileged to have experienced. It really hit home just how much time, effort and precision goes into the glass we couple to the front of our cameras.

My trip presented numerous photo opportunities, but one image I'll always treasure is the spur-of-the-moment shot I took at Kasuga Taisha Shrine. I noticed there was an opportunity to photograph a woman wearing traditional Japanese dress walking beside a column of pillars bathed in a pool of sunlight. After missing the shot first time around as I faffed with my camera settings, I knew I'd regret it if I walked away, so I patiently waited for her return. Out of the blue, she brushed past my right shoulder and retraced her steps. With my 85mm f/1.4 coupled to my Canon EOS 5D Mark III, I rattled out eight frames in the portrait orientation as she walked into the distance. The moment was gone in a flash. I risked missing my bus back to Kyoto, but it turned out to be a risk worth taking.

To me, the image typifies traditional Japan and its fascinating culture, and I've since had it printed and framed in my office. It proves that sometimes our best images are those we capture spontaneously. The shot shows the importance of always having your camera set up and ready to use at a moment's notice. As many photographers will tell you, it's rare that you'll get a second bite at the cherry.

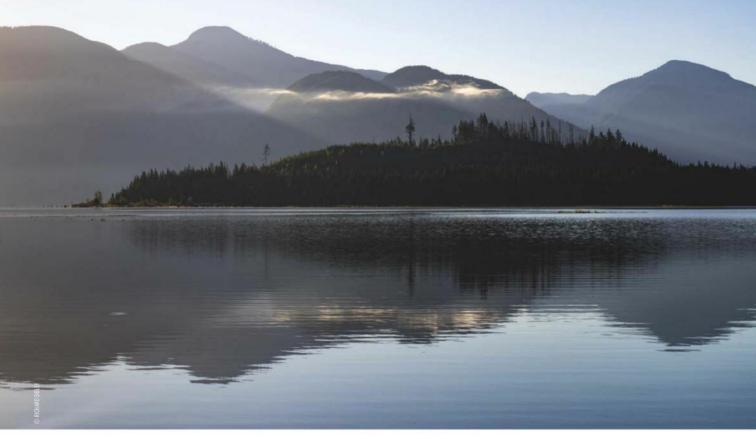
#### **Farnborough Airshow Nigel Atherton**

Editor

iPhone 6 Plus, 4.15mm f/2.2 lens, 1/2500 at f/2.2, ISO 32

At Easter. Amateur Photographer moved its offices to Farnborough Business Park, adjacent to the airport. This gave us a bird's eye view of the Farnborough Airshow in July but sadly I was too busy to take full advantage of the opportunity. But one lunchtime I was standing outside our office chatting to a colleague when I heard a plane coming in to land behind the buildings at the far end of the arch that stands outside AP's HQ (the arch is actually a 1910 airship hangar). I instinctively plucked my iPhone from my pocket, and was presented with this split-second moment with the plane perfectly framed within the arch. I fired off one shot and this was it. It has had no Photoshopping apart from my usual Snapseed app processing and, in this version, a b&w conversion. It's unlike me to be so lucky!





#### Stave Lake, British Columbia Richard Sibley

Contributor Sony A7R, FE 24-70mm F4 ZA OSS at 60mm, 1/500sec at f/6.3, ISO 80

This shot is proof that sometimes everything just works out. A park keeper, who wouldn't open a road gate to a provincial park a few minutes early, had foiled my planned shot. He insisted we walk the 11km to the lake, which meant that I would miss the sunrise. Instead, my Canadian friend guickly drove us to

another nearby lake.

It was taken at Stave Lake in British Columbia, Canada. After driving down a logging road, we came across this vista. In the distance was a peninsula that looked like an island, and the sun was still rising behind the nearby mountains. A sliver of mist hovered above the trees, and for a few minutes it was lit by the sun. A short time later, the sun had fully risen, lighting the peninsula and removing it from the shadows. It was my favourite shot of the trip, and my favourite landscape of 2016.

#### Cluster of fungi Tracy Calder

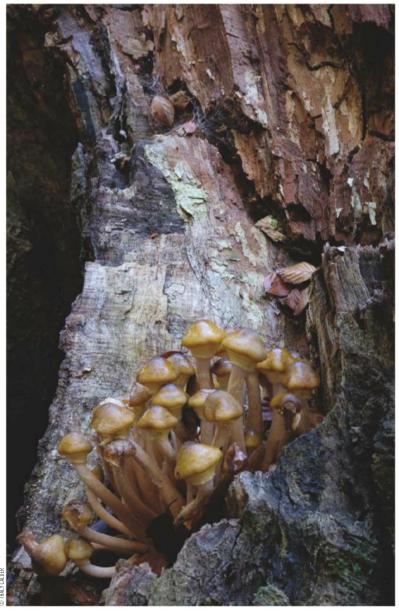
Technique editor Fujifilm X-T2, 18-55mm f/2.8-4 R LM OIS, ISO 400, 1/4sec at f/13, tripod

Autumn in the New Forest is a glorious sight: donkeys, pigs and, of course, ponies make the most of the acorns, apples and berries littering the ground, framed by a wash of russet leaves. But photographing these sights is tricky for me: I'm a close-up photographer at heart, and while I appreciate the broader views, I'm much happier shooting details such

as fungi, leaves and acorns.

When I visited Eyeworth Pond in November, the conditions were nothing short of perfect: ducks cruised the water, deer seemed to appear from behind every tree, and the light painted everything gold. But, as ever, I was drawn to the less obvious spectacles – in this case a cluster of fungi at the base of a rotting tree stump.

The 18-55mm kit lens on my XT-2 has a minimum focusing distance of 30cm (at the widest end), which allowed me to frame the fungus nicely while including plenty of its natural context.









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# Champions



### **US LPOTY Alex Noriega, US**Mount Rainier

The US Landscape Photographer of the Year 2016, Alex Noriega, took the overall prize with this sublime scene of Mount Rainier seen from high above Tipsoo Lake, Washington, as it reveals itself bathed in the light of sunrise.





## League



### **RPS Print Exhibition 159 Carolyn Mendelsohn, UK**Portrait of Alice

Carolyn Mendelsohn took the gold award for her gentle portrait of a 10-year-old Alice, which looks at the transition between child- and adulthood.

Throughout the year, the world's photography competitions played host to some of 2016's most challenging and groundbreaking images. We take a look back at a year in competitions





In Japan, the firefly season comes alive at the beginning of the rainy season. Kei Nomiyama captured this enchanting night-time spectacle when he ventured out into the dense back country close to where he lives.

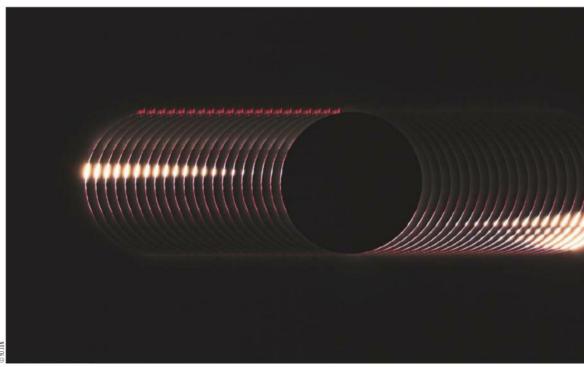




#### Astro POTY Yu Jun, China Stacked solar

Stacked solar eclipse

Yu took a series of photos of the 2016 total solar eclipse and stacked them to show the dramatic 'Baily's beads' formation. Baily's beads [named after English astronomer Francis Baily occur as the moon passes in front of the sun. From Earth, it seems as if the sunlight around the edge of the moon is broken into fragments because of the uneven lunar surface. This creates the illusion of a string of bright beads encircling the moon.





#### Landscape Photographer of the Year Matthew Cattell, UK

Starlings in Brighton

Matthew Cattell's winning image has so much going for it: wildlife, landscape and action. In the background we see Brighton's burned-out West pier and below it the tumultuous waves. Head judge Charlie Waite described this as 'emotionally moving', with good reason.





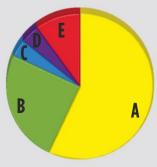
#### Scottish Landscape Photographer of the Year

Ian Cameron, UK

Awakening Ben Loval

On a beautiful and serene summer morning, with just a slight chill in the air, lan worked his way around Loch Hakel towards a small reed bed at the southern end. He already had a perfect reflection, but as the first rays of light struck the mountain, he saw greater opportunities as a thin veil of mist lifted off the loch with the clouds still full of colour from the sunrise. He waited for light to strike the peak and eventually captured this beautiful scene.





#### In AP 26 November we asked

Have you ever customised your camera?

#### You answered

| <b>A</b> Yes, it's the first thing I do out of the box         | <b>57</b> % |
|--|-------------|
| <b>B</b> Yes, but I just assign custom buttons and dials       | 25%         |
| <b>C</b> Yes, but I just tweak AF options                      | 4%          |
| <b>D</b> No, as I don't want to foul up the camera             | 4%          |
| <b>E</b> No, as I don't see the point – it works fine as it is | 10%         |

#### What you said

'I get the impression that a lot of the stuff on modern digital cameras is there to appeal to computer geeks, and I don't regard myself as being one of them.'

'It's the first thing I do after charging the battery.'

'I always customise the camera. I turn off the bleep. I set the date. I set it to record raw. I'll set a default AF mode. I'll turn off the LCD review function. I'll set the default information on image playback and I'll set it to use a single AF point. After that, I may make changes on an as-needs basis – usually the only thing I'll go into a menu for is to set portrait and landscape AF point positions if I am shooting people and want the AF point nearer face height than chest height.'

'The only true customisation I have made is to reassign button focusing. Everything else I would just class as altering settings as needed.'

#### This week we ask

What photo kit would you most like to get for Christmas?

#### Top news stories

#### Top 5 articles this year



- 1 Scratched photo wins Fujifilm Student Photographer of the Year 2016
- **2** Leica releases firmware update 2.0 for the Leica Q
- **3** Nikon 105mm f/1.4E ED set for August debut
- **4** Jessops poised to make historic return to Leicester roots
- **5** New Insta360 Nano camera plans to bring VR to iPhone users

### Inbox

**Email** amateurphotographer@timeinc.com and include your full postal address. **Write to** Inbox, Amateur Photographer, Time Inc. (UK). Pinehurst 2. Pinehurst Road. Farnborough Business Park. Farnborough. Hants GU14 7BF

#### **LETTER OF THE WEEK**

#### Tempting traps

Some love it, others hate it: Black Friday seems fine for those with planned target buys in sight, but for many there are tempting traps. Buying something because it's on offer at a cheaper price than usual is a questionable step, unless money is not an issue

Having learned the hard way about the difference between want and need, I'm

always wary about reacting to the dazzle of 'bargain-offer' tags. It's not so much about knowing where to start but knowing where to stop. A close relative is a good example – he now has eight decent digital compact cameras with three still unboxed. 'They were too good to miss', he says. Sounds like temptation won, again. Pity his photography didn't. **Tim Arnold, via email** 



For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds.

Visit www.samsunq.com

#### Invercone to dome

TTER OF THE WEEK WINS A 166B SAMSUNG SD CARD. NOTE: PRIZE APPLIESTO UK AND EU RESIDENTS ONLY

While visiting the AP website (www.amateurphotographer. co.uk), I came across a round-up of six of the best light meters. The word 'Invercone' occurs three times in respect of three different meters on this page, referring to objects that are neither conical nor inverted, but approximately hemispherical. An actual Invercone is a very different, very sophisticated design, that exists only for use with Weston Master or Euro Master models, and is a trade name registered by Weston, I can understand not using the word 'photosphere' or 'lumisphere' as they don't have the necessary cachet, but what is wrong with 'dome'?

Peter Davidson, via email

Well spotted and a very accurate observation, Peter. The reason for calling the

diffuser dome an
'Invercone' is that Weston
Meters are iconic and in
many respects the best
classic light meter of all
time. I used the term
Invercone in the same way
as people referring to
vacuum cleaners use Hoover
– so familiar that most
photographers would
understand what the
term means – Andrew
Sydenham, studio manager

Brand snobbery

After reading the *My life in cameras* feature in AP 26
November by Oliver Curtis, I was compelled to write to you.
Oliver mentions that in 2012 he had the Fujifilm X-Pro1 and suggested it could be a 'poor photographer's Leica'.
Well, I've owned Leica and Fujifilm cameras, and my opinion is that recent digital Leica cameras are no better

The Fujifilm X-Pro1 has a 16MP APS-Csized X-Trans CMOS sensor, 3in LCD monitor and an ISO sensitivity of 100-25,600 (extended) than those from Fujifilm. It's a shame that brand snobbery is still out there.

Keith Jones, via email

#### Call for balance

I've been reading AP since about 1969, and as someone who shoots on both film and digital I still find it's the best read of all the magazines. However, of late I feel I'm reading not Amateur Photographer but Fuiifilm Photographer! Your endless plugging in editorials and answers to readers' letters is iust a little tedious. I've no doubt the product is an excellent one, but I fear your coverage is becoming a little unbalanced! Apart from that, it's still a great read and it's good to see your occasional nods in the direction of film! Paul Putnam, Wiltshire

We're delighted to hear that you consider Amateur Photographer the best of all the magazines on the market. Here at AP we always report on topical matters, whether that be as part of our news coverage or our in-depth impartial reviews. As I'm sure you're well aware, 2016 has seen an influx of new cameras



and lenses arrive from all the key players in the market. Whereas some manufacturers have launched only a handful of new products, others have announced many more. Although you may feel we've focused more on one brand than others, you can rest assured that we're 100% committed to bringing our readers a balanced and varied selection of techniques, features and reviews for all types of photographer and their different abilities -Michael Topham, deputy technical editor

Pixi preferences

While reading the mini camera supports article in AP 19 November, I noticed that one useful feature of the Manfrotto Pixi Evo was missing. Unlike all the other mini tripods in the article, the Manfrotto Pixi Evo is the only one to have its legs shaped for comfortable gripping in the hand

For several years now I have been using the Pixi with my Panasonic

Lumix DMC-FZ200. I find it gives much better control when shooting in video mode. The grip gives smoother panning control and horizons seem to keep level.

The Pixi is now an almost permanent fixture on my camera and it's a bargain at around £40.

John Gibbs, via email

Uphill struagle

Andy Westlake's highly telling reply to Tom Cairns' letter on the future of digital (AP 26 November) makes clear the camera market's lower end has been destroyed by the

arrival of very capable smartphones. His point about 'barely anything left' in the sub-£250 bracket

for zoom compacts is confirmation that makers are moving away from what was a

buoyant sector. But how much of this decline lies with the camera makers? Gone

The Manfrotto Pixi Evo is a two-section tripod that is compact and lightweight

viewfinders, however approximate in coverage. Gone are the assorted features once provided under the useful 'keep it simple' banner. Gone, too - thank goodness - are the questionable promises of assured better quality in the chase to promote higher megapixel counts.

Trying to push customers upmarket on price is akin to trying to push water uphill in certain cases. It's hard to do and often flows back, with dampening results.

Jack Hughes, via email

Camera makers are perpetually trying to make their new models more attractive to buvers, but have to balance this against keeping costs down. The demise of the optical viewfinder is a classic example of manufacturers dropping a feature that the vast majority of buyers never used, due to its poor accuracy especially with the longer zoom lenses found on digital cameras compared to film models. Some manufacturers still recognise the value of viewfinders. with the likes of Sonv and **Panasonic including** electronic finders in some compact models -Andy Westlake, technical editor

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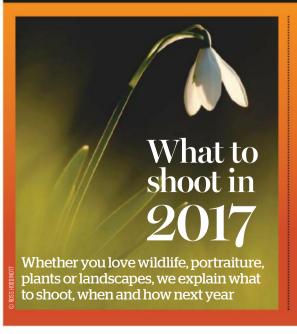
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#### In next week's issue On sale Thursday 29 December



#### Panasonic Lumix **DMC-FZ2000**

With a new optic and improved video, we find out how Panasonic's latest bridge compact performs

#### **A Street Cat** Named Bob

Roger Spottiswoode explains how Sony Alpha cameras helped him reveal a touching relationship between one man and his cat

#### Leica Noctilux

An appreciation of Leica's legendary light-gathering f/0.95 lens

# WIN a share of the older people around you could win a faritastic of prizes worth more than \$2,600\*

Courtesy of Grays of Westminster

Create an image that celebrates the lives of the older people around us and you could win a fantastic prize

the lives of the silver generation and you could win a **Nikon** camera and lens package and have your image printed in *Amateur Photographer* 

Send us your photographs celebrating



THE SILVER LINE Helpline has joined forces with Amateur Photographer and Grays of Westminster to offer one lucky reader the chance to win a first prize of a Nikon D3400 with 18-55mm and 55-300mm lenses, plus a Hawkesmill Jermyn Street bag and a one-year subscription to Nikon Owner magazine, worth a total of £1,485.98. But there's more, as we also have two runner-up prizes of a Nikon 1 J5 with 10-30mm lens, ThinkTank Retrospect 5 bag and one-year subscription to Nikon Owner magazine, worth £572.99.

Many older people have had

fascinating lives, led businesses and voluntary groups, served their country, inspired the generations behind them, and provided the 'community glue' that held neighbourhoods together. But too often their contributions are overlooked and their images rarely seen.

Here's your chance to help change this by creating an image that celebrates the lives of the older people around us, whether they're a character in the community, or friend or a family member who inspires you.

We are looking for portraits that capture the humour and passion of an older person, but

also provide a clue as to why you think they deserve to be recognised. It's a great opportunity to showcase your photography – winners and selected entries will go on display in central London share your work with AP's audience, and help to overtum the often negative portrayal of older people.

#### The competition

There are three prizes on offer, while commended entries will be featured in a display in central London.

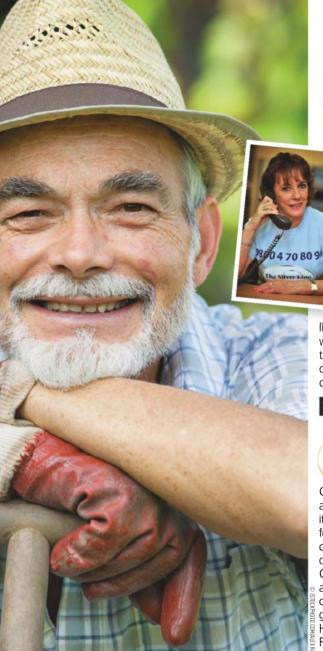
Across the years, some of the most compelling portraits have

been of ordinary people. They offer an insight into the individual and their lives through the picture's composition, use of shades and tones, and even the background. Great portrait subjects can be found everywhere - in shops, the workplace, or even among your own friends and family.

Capturing the joy of a lifetime's experience through your lens is a great way to celebrate an older person and remind everyone of their achievements. Why not add clues to the portrait that give us an extra insight - maybe in the background setting, or perhaps your subject could hold a treasured item such as medals or trophies.

#### **How to enter**

Enter online at www.amateur photographer.co.uk/silverline, where details about uploading your images can be found. \*Note, competition is open to UK residents only. Closing date Sunday 26 February 2017.



The Silver Line
helpline for older people

FOUNDED by Dame Esther Rantzen (inset), The Silver Line is the UK's only free 24-hour helpline, offering information, friendship and advice to older people. Dame Esther says: 'The most revealing question we ask when we suspect that a caller is isolated or lonely is: "When is the last time you had fun?" We think everyone has the right to have fun, so if you visit our helpline or

listen in to our group calls, the sound you will hear is laughter." The Silver Line has trained around 3,000 volunteers. To find out about volunteering or to make a donation, visit www.thesilverline.org.uk.

#### Heather's smiling again

Keen painter Heather (pictured) is a 74-year-old from Merseyside, who left her job in the civil service to care for husband Ken. After he sadly died, she returned to the groups and classes that she'd stopped attending while looking after Ken, but she still suffered periods of loneliness. She said: 'People often don't understand me when I say I am lonely. You feel that feeling lonely is your fault. I couldn't sleep one night, it was about 2am and I felt lonely, but then I found The Silver Line number. I called and had a chat with a man who told me all about The Silver Line. It's a great service.'

Heather now speaks to her Silver Line Telephone Friend every week. She said: 'We have been talking for about four months now and we chat about everything. Knowing that The Silver Line is there for a chat is very important.'

#### TEL 0800 4 70 80 90 OR VISIT WWW.THESILVERLINE.ORG.UK

Grays of Westminster

GRAYS of Westminster is not just a famous Nikon camera shop – it's well known around the world for its unique stock and unrivalled customer service, and as a centre of excellence for all things Nikon. Grays has won numerous awards and distinctions and is the first camera shop in the world to be granted its own Coat of Arms by Her Majesty's College of Arms. For more information, visit www.graysofwestminster.co.uk.



### The prizes

- Nikon D3400 and AF-P 18-55mm f/3.5-5.6G VR DX kit lens worth £489.99
- AF-S DX 55-300mm f/4.5-5.6G VR Nikkor lens
- Hawkesmill Jermyn
   Street bag worth £549
- One-year subscription to *Nikon Owner* magazine £69

1st prize NIKON D3400 and AF-P 18-55mm f/3.5-5.6G VR DX kit lens worth £489.99, plus AF-S DX 55-300mm f/4.5-5.6G VR Nikkor lens worth £377.99, Hawkesmill Jermyn Street bag worth £549 and one-year subscription to Nikon Owner magazine £69 – a prize total worth £1,485.98. The Nikon D3400 is a compact,

Worth £377.99

Niko That's a first prize total worth £1,485

lightweight DSLR with 24.2-millionpixel DX-format CMOS sensor. Features include 5fps continuous shooting, an ISO range of 100-25,600 and full HD video. It is supplied as a prize with the 18-55mm f/3.5-5.6 kit lens and 55-500mm f/4.5-5.6, a practical, versatile lens that can handle just about any shooting opportunity. The Hawkesmill Jermyn Street bag takes its name from the finest men's shopping street in the world. Handmade in England using only the most luxurious materials, and built to last a lifetime, Hawkesmill proudly states 'we are makers of the world's finest camera bags and accessories'.

#### 2nd and 3rd prizes

- Nikon 1 J5 and 10-30mm PD Zoom lens worth £379.99,
- ThinkTank Retrospective 5 bag worth £124
- One-year subscription to Nikon
   Owner magazine worth £69



# Our inages of the year

#### **AP STAFF CHOICES**

Over the next four pages, the staff of Amateur Photographer choose their favourite shots from the amazing selection published in the magazine during 2016

#### **Nigel Atherton**

Editor

#### Goðafoss Waterfall by Markus Van Hauten

To even qualify for my shortlist of favourite image of the year it needs to have stopped me in my tracks. It can be beautiful, funny, sad, shocking, thought provoking, but it needs to move me – and preferably be unlike anything I've seen before. So no pressure then.

This year I've gone for a classic landscape. As someone who hates the cold I'm a lot more at home in places like Mexico or India than anywhere north of... well, London really. So I'm grateful to photographers like Markus van Hauten, who ventured into what in this case is quite literally the frozen north to record this awe-inspiring image of Iceland's most famous waterfall, Goðafoss, encased in winter ice, so I don't have to.

We published this image in AP 7 May as part of our feature on the Sony World Photography Awards and it jumped off the page. The blue-and-white colour palette, plus the motion blur on the water, have created an image of supreme calm and serenity. **www.van-hauten.eu**.





#### **Geoff Harris**

Deputy editor 'Dawn at Burrowbridge', by Kev Pearson

Many of my images of the year were news or competition-related, which is covered elsewhere in this issue, so I've chosen a landscape. I see a lot of landscape photography and can get dispirited by how predictable and 'overcooked' much of it tends to be.

What I like about this image, from Glastonbury-based photographer Kev Pearson, is that it's evocative and quite low key, while also being technically accomplished. I know this part of Somerset well, but I love the way Kev has shot the familiar landmark of the Burrow Mump church from a fresh angle. The water leads in the eye, and there are lots of graphically pleasing shapes before you even get to the famous ruin. Everything feels fresh and summery, but never contrived or cloying.

There is some editing wizardry, but not much. The image is a panorama comprised of six stitched images (three for the foreground, three for the background). Kev also bracketed these (-1, 0, +1) and applied gradient masks in Photoshop to blend the sky exposure with the scenery. After that, it was just basic shadow and highlight adjustments.

Kev's picture proves you can still make interesting images of well-known landscapes with a bit of thought and creativity. For more on Kev and his courses, see **www.kevpearson.com**.



#### **Andrew Sydenham**

Studio manager **Eritrean-Ethiopian Disco** Bar, Calais Jungle', by Giulio Piscitelli

As a very different take from most of the news images at the time, this picture, from a series taken in the Calais Jungle, really captured my imagination. It wasn't published widely until this year but was taken towards the end of 2015. It's a great image in its own right, quite apart from being a document of positivity arising out of total squalor.

Piscitelli photographed the markets, bars and other meeting places that sprung up; the work of entrepreneurial migrants who sought to create a small helping of normality in the midst of a crisis. Although this shameful and sad chapter in the story of human degradation has largely been consigned to history, I'm relieved that the Jungle has been accurately documented to serve as a salutary warning.

The image has an unjustifiable beauty to it; a technical tour de force on one hand, carefully lit and composed but still having a spontaneous feel. It represents a chapter in a hostile environment being repeated in refugee camps all over the world. Gone for now, but not forgotten. giuliopiscitelli.viewbook.com







#### **Andy Westlake**

Technical editor 'Greetings from Mars', by Julien Mauve

Over the past few years, the Sony World Photography Awards has grown into one of the largest and most inspirational events in the industry. With a huge number of both professional and amateur photographers taking part this year, the standard of entries was incredibly high and something pretty special was required to win an award.

Julien Mauve, from France, provided just such a series to win first place in the Professional Conceptual category. His 10 photos imagined how humans might behave as tourists on Mars, with the photographer and his girlfriend posing as white-clad astronauts in otherworldly, red-tinged landscapes. The series is fantastical, beautiful and oddly touching, with this shot being the pick of the bunch. It's not often that a photographer comes up with a completely new idea that you haven't seen before and executes it to perfection, but that is exactly what Julien has achieved here.

#### www.julienmauve.com

The 2017 Sony World Photography Awards is free to enter and open for entries until January 2017 via www.worldphoto.org.

#### **Tracy Calder**

Technique editor 'Spawning frogs', by David Tipling

Natural history photographers and filmmakers will go to extraordinary lengths to capture rarely seen aspects of an animal's behaviour. (If you've ever watched the 'behind the scenes' clips at the end of each episode of *Planet Earth* you'll know exactly what I mean.) But this photograph by David Tipling is proof positive that you don't have to travel far. or locate a rare species, to produce a striking, and highly memorable, image. David located a spring-fed pool of spawning frogs close to his home in Norfolk and began experimenting with a waterproof compact, before eventually investing in a dome port. His initial set-up involved attaching his (protected) Nikon D800 to a pole, but the results were quite disappointing. So to allow him to trigger the shutter by hand, and keep everything nice and steady, he joined the frogs in the water, immersing himself (quite literally) in their habitat. The image is one of a series that appeared in AP 19 March, and, for me, shows just what can be achieved when you refuse to settle for a record shot and really spend time aetting to know your subject.

www.davidtipling.com.





#### **Michael Topham**

Deputy technical editor 'Whale Whisperers', by Anuar Patjane Floriuk

Each year I look forward to seeing the award-winning photographs from the World Press Photo Contest. This year's judges had the difficult task of rifling through 82,951 photos taken by 5,775 photographers from 128 different countries. Although the image I've selected narrowly missed first prize, it deserves the praise it received for coming second in the nature category.

It portrays a humpback whale swimming with her newborn calf near Roca Partida, off the Pacific coast of Mexico. Anuar Patjane Floriuk, an experienced diver and passionate photographer, embraced the difficulties of shooting underwater using his Sony RX100 encased in an underwater housing. To me this image captures the beauty of what lies beneath the surface of the ocean, and the fascination humans have for studying animals in their natural environment.

The sheer size of the subject, and the risks in shooting from this position, make you truly appreciate the danger photographers will face to get an image like no other. If you haven't seen Anuar Patjane Floriuk's incredible imagery before, check out his underwater realm gallery at **www.anuarpatjane.com**.



#### **Oliver Atwell**

Senior features writer 'Waiting Line, Studio 54, NYC, 1981', by Richard Sandler

One of the great things about working at AP is coming across a book that opens up a whole new world. This year saw the release of *The Eyes of the City* (Powerhouse,

£40.65), by Richard Sandler. It was a revelation.

Richard Sandler is one of those photographers who seems to have been operating in near secret, known only to those who worked with him or fell across his photography by accident.

Within Sandler's work we find a three-decade study of New York City, right up until the days before the attack on the Twin Towers. I adore this image taken in the waiting line at Studio 54. It's the fashion, the wide-eyed shock at the flash, and the stories I invent about who they were and who they are now. Richard Sandler is a true master of street photography who can easily hold his own against the greatest masters of the genre. It's time he got some credit.

www.richardsandler.com.

#### **Rosie Barratt**

Picture researcher

#### 'David Bowie', by Jimmy King

Jimmy King took this image of his friend, the late David Bowie, during the making of the video for *Lazarus*, a song from Bowie's final album, Black Star. Music and imagery go hand in hand for me. Together they can connect with the viewer on a very human level.

The overall composition of this portrait may not sit well with some people. There's lots of

space at the top of the image. Also, Bowie is

space at the top of the image. Also, bowle is very close to the lens and the overall tones are quite subdued, maybe even clinical.

What I particularly like is that he's not looking at the camera. I'm also fond of the fact that he's standing in front of a wardrobe door that's slightly ajar – almost like Narnia. The outfit he's wearing is the same as one he used in his early career, as if he's making a reference to early parts of his life.

This photo had an enormous impact on me. It triggered an overwhelming torrent

of thought and emotion, and instils within me a strangely melancholy feeling, coupled with a pure sense of wonderment. It makes me ask the questions, 'What's out there when we die? What happens next?'

They're big questions, and important ones. Any imagery, music or video, that makes us focus and contemplate can

surely only be a good thing.

www.reddit.com/r/OldSchoolCool/
comments/40zhol/david\_bowie\_
lazarus\_1976\_2015.



# Star man



**Terry O'Neill's** new book *Every Picture Tells A Story* showcases many of his most famous portraits and the stories behind them. He spoke to **Steve Fairclough** about his stellar career



f you named a major celebrity from the early 1960s onwards - from the worlds of music, cinema, sport, politics, fashion or royalty the chances are that Terry O'Neill will have photographed them. For the first time a compendium of his most striking imagery has been brought together in one volume - Every Picture Tells A Story - that gives a unique insight into his creative process and the personalities of the superstars he shot. O'Neill recently took time out to talk to  $Amateur\ Photographer$ about some of the photographs in what he describes as 'a book of all my best pictures, telling the full story of how they were done - the whole shebang behind them all'.

#### Elton John

Dodger Stadium, Los Angeles, October 1975

'There are only a few people I'd call a genius. Frank Sinatra was a genius and Bowie certainly was. Elton John, in my opinion, will be regarded in the same breath as Beethoven. He is an incredible showman but as a composer, songwriter, singer and piano player his music will live on for hundreds of years. Arguably his most famous concert was his two-day performance at Dodger Stadium, Los Angeles in 1975. More than 100,000 people were there and I was the official photographer. I ran around like crazy for those two days trying to get every imaginable shot and angle, and Elton was on true form. People forget how big he was in 1975 - he was having numberone hits, number-one albums and selling out stadiums. All the times I worked with Elton are some of the most memorable moments of my career. To have that sort of close relationship between photographer and subject... it just doesn't happen now. Everything is too controlled. Back then we were all just working hard and tried to have a bit of fun when we could.'

#### **Brigitte Bardot**

On the set of *The Legend of Frenchie King*, 1971

'It was a windy day and Bardot was standing and waiting to film a scene. I was just wandering around the set looking for opportunities and taking a few photos here and there. I noticed she kept brushing the hair out of her eyes. I thought if I could get a close-up of that moment when the wind would blow her trademark hair into her eyes, combined with the cigarette dangling from those lips, that it would capture how sexy, strong and wild her image was. I didn't have many frames left, so I went in close... but no wind. Then, on the last shot of the roll, the wind blew and I clicked the shutter. Magic pictures happen when the combination of an idea, patience and luck occur at once. This was decades before digital photography so I had no idea if that image would match the photo I had in my mind until the film was developed. Even now I still get chills just remembering the first time I saw these images. I'm certain I was in love with her but she couldn't speak a lick of English and I didn't speak French. So, regrettably, our relationship was only between my camera and her beauty.'





#### **Nelson Mandela**

London, June 2008

'To be asked to take photos at Nelson Mandela's 90th birthday celebration at Hyde Park, London, in 2008 was one of the greatest honours of my life. I met Nelson Mandela at his hotel and I took some beautiful candids of him relaxing and a wonderful portrait with his wife, Graça Machel. It was all such a whirlwind. I knew I was privy to a historic moment and I was with one of the most important people alive. You could just feel his presence in the room. I tried hard to remember I was there with a job to do! As guests arrived I took more photos, including President Clinton, Oprah Winfrey, David Cameron, Gordon Brown and other "larger than life" figures. When it was time to leave, and we said our goodbye, I nearly burst into tears. I realised that I was with one of the greatest human beings of the past 100 years... [maybe] 1,000 years. It was a very emotional moment for me.'





'Muhammad Ali was in Dublin training for a fight against Alvin Lewis. I flew over to take photographs and interview him for the Daily Express. Ali was a funny type of bloke - either all giving or saying nothing. When I started to ask questions, he swore and said, "Are you writing a book on me?" His brother said, "No, he's just asking really interesting questions." I was asking what type of music and books he liked but he was suspicious because no one had asked him those type of questions before. He was a magnetic character in person; already a legend - they just don't make them like that any more.'

# Faye Dunaway

Los Angeles, 29 March 1977 'We met a few weeks before and struck up a friendship. She was favourite to win an Oscar for her performance in Network. I knew this type of opportunity would be rare and I was given the chance to create an image of a strikingly beautiful, immensely talented actor on the cusp of a career-defining moment, and a life-changing event. These were the days before a dozen press agents would have gotten in the way. I wanted to capture that moment when the star wakes up and it dawns on them that, overnight, they've not only become a star, but also a millionaire. This is that moment of realisation.'

Muhammad Ali 'This was before digital so I had no idea if the image would match the one I had in my mind until the film was developed'







# Steve McQueen

An awkward meeting in Hollywood

'I am always asked, "Who was the worst person you have photographed?". I've been lucky in my career and I would never say anything really negative about anyone... except in the case of Steve McQueen! He's a great actor and maybe I just caught him at the wrong time. I'd arranged to do a photo shoot with him at his office in Hollywood. I turned up at the building, met the PA and in we went. As soon as we opened the door to his office I could tell this wasn't going to go well. Instinct kicked in and I started snapping! Apparently, he didn't know I was going to come that day and sure enough he started yelling at us to get out. I was just taking photos of anything I could get in focus. I had a lot of colour film so I was just trying to zoom in on his hands, eyes, ears... whatever I saw through the lens. I left in a hurry and didn't get too many shots.'



The book *Every Picture Tells A Story* by Terry O'Neill, which includes many previously unseen photographs, is published by ACC Editions (ISBN: 978-1-85149-833-8), with an RRP of £30. To find out more visit **www.accartbooks.com** 

Since the early 1960s Terry O'Neill has shot unique portraits of many of the world's most famous people. While working for an airline's photographic unit his career took off when his picture of a sleeping politician was published in *The Daily Sketch*. He moved into newspapers and documented the explosion of 1960s youth culture, including the rise of The Beatles and The Rolling Stones, as well as photographing major names from the worlds of cinema, politics and sport. His photographs have been exhibited around the world and, now aged 78, he is still busy working on his archive, books and exhibition projects. To find out more, go to **www.iconicimages.net** 

# FANTASTIC **Nikons** AND WHERE TO FIND THEM...

NIKON DIGITAL CAMERAS





0% OR LOW INTEREST FINANCE

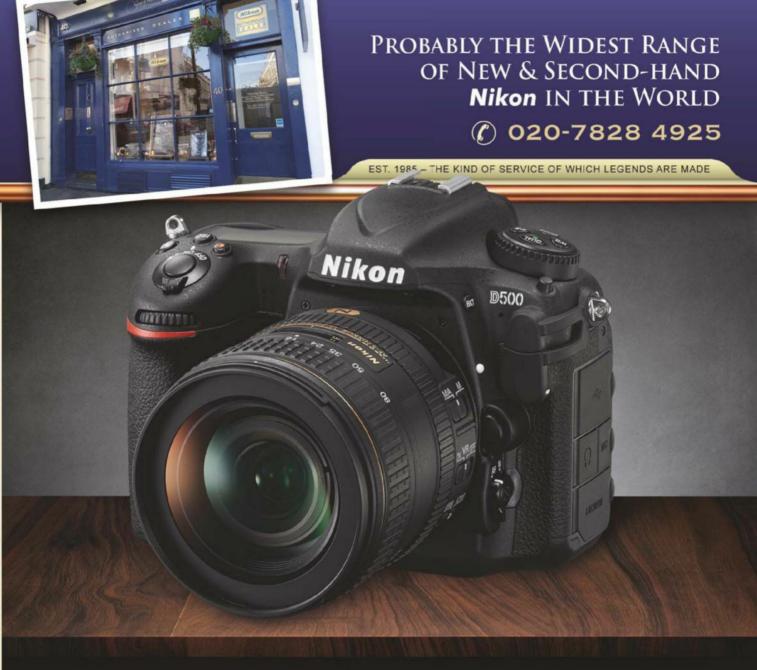


| NIKON DIGITAL CAMERAS  |   |
|--|---|
| Nikon D5 DSLR body - 12 Months 0% Finance Until 31s  | st Jan 2017   |
|  | £5,149.00   |
| Nikon D810A (Astrophotography) DSLR body   | £2,999.00   |
| Nikon D810 DSLR body   | £2,375.00   |
| Nikon D810 + MB-D12 Grip Kit   | £2.649.00   |
| Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor   | £3,899.00   |
| Nikon D810A (Astrophotography) DSLR body   | £3,649.00   |
| Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm  | f/2.8G ED   |
| Nikkor Kit   | £5.199.00   |
| Nikkor Kit   | £299.00   |
| Nikon D750 DSLR body   | £1,649.00   |
| Nikon D750 + MB-D16 grip Kit   | £1.845.00   |
| Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit   | £2 089 00   |
| Nikon D750 + AF-S 24-120mm f/4G ED VR Kit  | £2,285,00   |
| Nikon D610 DSLR body   |   |
| Nikon D610 + MB-D14 Grip Kit   | £1,449.00   |
| Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor  | £1,440.00   |
| MB-D14 Grip for D610   | £209.00   |
| Nikon D500 DSI R body - £150 Trade In Ronus until 31s  | et Ian 2017   |
| Nikon D500 DSLR body - £150 Trade In Bonus until 31s   | £1 600 00   |
| Nikon D500 + 16-80mm f/2.8-4E ED   | £2,470.00   |
| Nikon MB-D17 grip for D500   | £349.00   |
| Nikon D7200 DSI P hody   | £829.00   |
| Nikon D7200 DŠL <sup>'</sup> R body<br>Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit   | £999.00   |
| Nikon D7200 + MB-D15 Grip Kit  | £1,045.00   |
| Nikon D7100 DCI B body   | £689.00   |
| Nikon D7100 DSLR body  |   |
| Nikon D7100 + MB-D15 Grip Kit  | £869.00   |
| Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit<br>Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit  | £849.00   |
| Nikon D5500 body only  | £1,095.00   |
| Nikon D5500 body only  | £549.00   |
| Nikon D5500 body + AF-P 18-55mm f/3.5-5.6G VR DX Kit<br>Nikon D5500 AF-S 18-140mm f/3.5-5.6G VR DX Kit   | £619.00   |
| NIKON DOOUU AF-S 16-14UMM 1/3.5-5.6G VK DA KIL   | £799.00   |
| Nikon D5300 DSLR body<br>Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit   | £419.00   |
| NIKON D5300 + AF-P 18-55MM 1/3.5-5.6G VR DX KIT  | £495.00   |
| Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit   | £665.00   |
| Nikon D5200 DSLR body<br>Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit   | £299.00   |
| Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit  | £369.00   |
| Nikon D3400 DSLR body  | £349.00   |
| Nikon D3400 + AF-P 18-55mm f/3.5-5.6G VR DX Kit  | £439.00   |
| Nikon D3300 DSLR body  | £279.00   |
| Nikon D3300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit  | £349.00   |
|  |   |
| Nikon Df + AF-S 50mm f/1.8G Special Edition  | £2,195.00   |
| Nikon Df + AF-S 50mm f/1.8G Special Edition<br>Nikon Df DSLR body, chrome or black finish  | £2,195.00<br>£1,995.00  |
| Nikon Df + AF-S 50mm f/1.8G Special Edition  | £2,195.00<br>£1,995.00<br>£5,000.00   |
| Nikon D5200 DSLR body. Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VRII DX Kit. Nikon D3400 DSLR body. Nikon D3400 DSLR body. Nikon D3400 DSLR body. Nikon D3300 DSLR body. Nikon D3300 FAF-P 18-55mm f/3.5-5.6G VR DX Kit Nikon D3300 FAF-P 18-55mm f/3.5-5.6G VR DX Kit Nikon Df + AF-S 50mm f/1.8G Special Edition. Nikon Df DSLR body, chrome or black finish. Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition  |   |
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| NIKON 1 SYSTEM Nikon 1 V3 10-30mm + Grip Kit. Nikon 1 AW1 + 11-27.5mm f/3.5-5.6. Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8 Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8 Nikor VR 67-13mm f/3.5-5.6. Nikor VR 11-27.5mm f/3.5-5.6. Nikor VR 10-30mm f/3.5-5.6. Nikor VR 10-30mm f/3.5-5.6. Nikor VR 70-300mm f/3.8-5.6. 1 Nikor VR 30-110mm f/3.8-5.6.   | £795.00<br>£549.00<br>£695.00<br>£345.00<br>£375.00<br>£149.00<br>£225.00<br>£179.00<br>£745.00   |
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# The eyes have it

This year's **Taylor Wessing Photographic Portrait Prize** raises many questions
about the role of portraiture and
photography, reports **Gemma Padley** 

n this age of smartphones, where selfies reign supreme, we have become so used to casually taking photographs of ourselves and others that we barely give our actions a second thought. What is the point of considered, photographic portraiture in such a disposable, image-sharing culture?

One look at the selection of portraits at the annual Taylor Wessing Photographic Portrait Prize exhibition should persuade you of the value of skilfully produced portraits. Not only that but their quality should help ensure the craft of photographic portraiture lives on, and that it goes from strength to strength.

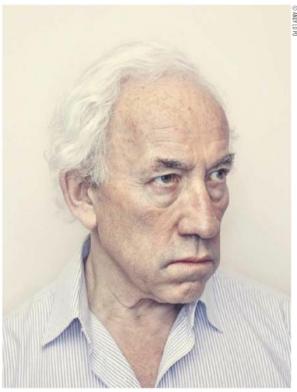
The competition, sponsored for the ninth year running by

international law firm Taylor Wessing, is open to everyone over the age of 18. It awards four photographers cash prizes ranging from £2,000 to £15,000 for portraits taken on commission or as part of a personal project.

Although not without its critics, who bemoan the competition's perceived tendency to 'play it safe', the Prize seems as popular as ever. The panel of industry professionals who judged the competition 'blind' from original prints, sifted through more than 4,000 submissions entered by almost 2,000 photographers from 61 countries.

### Variety of processes

This year the organisers, undoubtedly keen to keep the competition relevant and fresh,



Top: 'Nurse Midwife Sada in the labour ward. Chake Chake hospital, Pemba Island, Zanzibar, Tanzania', by Anna Kåri

Above: 'Simon Callow', by Andy Lo Pò allowed photographers to submit prints created using a variety of photographic processes and techniques [see opposite]. The competition saw a range of entries, from colour coupler prints (full-colour prints printed from colour negatives or transparencies) to digital silver gelatin prints and tintypes. In fact, the second prize went to a large-format tintype portrait by Joni Sternbach.

The winning images pose questions about the nature of portraiture; for example, the



narrative power of the single portrait versus a series, how portraits can function as portals into other cultures, and the question of whether a portrait can tell the viewer anything about the subject at all and if so, what?

Swiss photographer Claudio Rasano's first-prize image of a Johannesburg schoolboy from the series 'Similar Uniforms: We Refuse to Compare' prompts all of these questions. Katlehong Matsenen is pictured against a plain background and lit using daylight, his gaze fixed firmly to camera. He looks slightly uncomfortable and his body language is awkward.

Although we can make assumptions about his character and background, ultimately he remains unknowable. This doesn't stop the portrait from captivating the viewer, however, and it is difficult to pull your eyes away from the boy's gaze.

Elsewhere in the wider selection, photographers Charlie Clift and Andy Lo Pò show politician Nigel Farage and actor Simon Callow, whose professions require they 'put on a face'.

Series submission
If there is a limit to how much we can learn about a person through a single portrait, perhaps there is more to be gleaned through a series of images. For the second year running, the competition, which began in 1993, invited photographers to submit works as a series, and throughout the exhibition there are multiple portraits by a photographer.

Aside from the eye-catching 'In Focus' section, which this year features prints from a new body of work by Spanish photographer Cristina de Middel, standouts include Anna Kåri's compelling portraits of midwives in Tanzania, Jordi Pizarro's vibrant images of twins in the village of Kodinhi in southern India, and Julia Gunther's inspiring shots of members of The Black Mamba Anti-Poaching Unit seen patrolling Balule Nature Reserve in South Africa.

Third prize went to Kovi Konowiecki for his portraits of sisters Tilly and Itty, and their father Shimi, from Konowiecki's series about orthodox Jewish families. While a single portrait must be visually compelling enough to stand alone, successful series must convey a narrative and sit well together. Whether these selections do this or not is, ultimately, up to the viewer.

The selection also reflects other discussion points such as photographic portraiture's links to historical painting evidenced, not least, by Tamara Dean's evocative pastoral scene. Her subtle use of light and shadow contribute to the atmospheric feel of the image, which invites comparison with the painted portraits of the 17th-century Dutch artist, Vermeer.

Elsewhere, in a moving portrait by Paul Stuart, we are reminded of photography's enduring ability to stop time. Using low-key lighting to allow his subject's face to emerge from the dark background, Stuart captures John Harrison, aged 36,852 days (more than 100 years old) in June 2015. The strong



Above: 'John Harrison – 36,852 days old', by Paul Stuart

directional lighting highlights Harrison's features, giving his eyes a sparkle – vital if a portrait is to sing.

The strength of the portrait also lies in Stuart's ability to put his subject at ease. Harrison looks comfortable in an image that is a reminder of the unique and elusive connection between photographer and subject present in the best portraits. In an age of quickly shot images, it shows there will always be a place for portraits crafted with care and skill.

### PROCESS PROGRESS

For the first time, the organisers of the Taylor Wessing Photographic Portrait Prize invited entrants to submit prints made using a range of processes. Here are a few they used:

**Colour coupler** Colour prints made by using chromogenic materials and processes, printed from a colour negative or transparency. Prints are known as C-type and R-type.

**Digital colour coupler** Printed from a digital file, these prints are also called Lambda or LightJet prints. In this process, RGB lasers expose photographic paper, which is then developed using conventional chemicals.

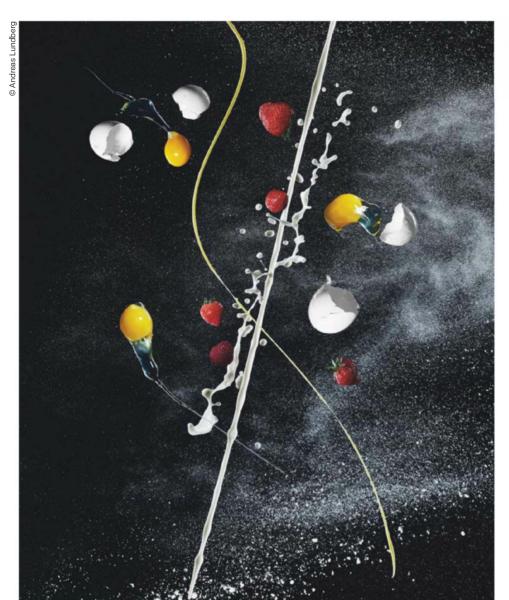
**Digital silver gelatin** An adapted paper processor exposes black & white photographic paper, which is then developed using traditional silver halide chemistry.

**Inkjet** A computer printing method that recreates a digital image using droplets of ink on paper. Known as Iris or Giclée prints.

**Photogravure** A mechanical printing process that combines photography and intaglio printmaking. The negative is chemically etched onto a metal plate, which is then inked and pressed onto paper.

**Tintype** A technique using a thin sheet of iron and also known as a 'ferrotype'. The iron is coated with dark varnish, and a layer of photosensitive emulsion is added. The image is a negative but appears positive.

The Taylor Wessing
Photographic Portrait
Prize 2016 is at the
National Portrait
Gallery until 26 February
2017 (visit npg.org.uk).
It tours to Sunderland
Museum and Winter
Gardens from 18 March
to 4 June 2017, and to The
Beaney House of Art and
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from 8 July to 29 October
2017. The catalogue for
the exhibition costs £15.





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# Conquering

**Andy Blackmore**, former picture editor of the *Metro*, asks five sports photographers and picture editors to choose their favourite image from the Rio Olympics

t might seem improbable, but in recent endured rather than enjoyed. years, I haven't really enjoyed the Olympics. Yes, I watched them -I had to - but for me the spectacle has merely been part of the job.

It's a challenging task being a picture editor, constantly juggling agendas, coping with disorientating time differences, losing hair over the often accelerated deadlines, amd all the while dealing with hundreds of thousands of images. The Greatest Show on Earth can be quite a marathon – one that's

However, this time I was relegated to the sidelines - and it was a blessing in disguise. I had an epiphany. Not only did it give me a chance to view the event anew and discover an enthusiasm for sports I never knew existed, it also gave a budding armchair athlete the chance to savour the stunning photographs from Team GB's best games in more than 100 years. What's more, I even had time to ask some of Fleet Street's finest to pick their favourite shots...

### **Andre Camara**

The Times

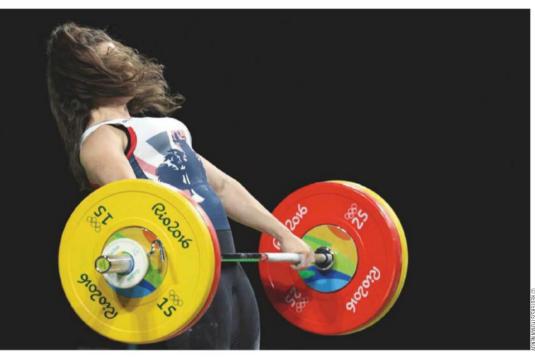
'The first time that I photographed Usain Bolt, he had just won the 100m final. However, he didn't celebrate that much as he crossed the line - just a serious expression while holding one finger up, followed by a very quick bang on his chest, which didn't produce much emotion.

'The next time I photographed him was in the 200m final, when he really celebrated as he crossed the line, and I was straight onto him. This powerful moment that I captured formed only a fraction of a second among others that I caught, but it was at the peak of his jubilation.

'Afterwards I watched the line crossing again on TV and was amazed by how quick this moment was, and how lucky I was to catch it. Despite me being in the very right place (a little to the side), him turning face on to me, and having the best sports camera with the best 600mm lens, I was lucky - I caught the magic.

'Practice, experience and technique were certainly essential, but a good photographer is a lucky photographer. So this image is one of my favourites.'

Andre Camara is a freelance photographer who works for The Times. You can see more of his work at www.andrecamara.com and www.instagram.com/andrepix



## **Stuart Robinson**

Express Newspapers

'My Olympic photographic career started in Atlanta in 1996 and ended in London 2012. Now, as sports picture editor at Express Newspapers, I had to sift through the thousands of Rio 2016 images sent out every day from the agencies. Sports photography should illustrate events and record performances, but it should also amuse and entertain. My job is to make the readers stop, look and then read the newspaper copy. This frame of Team GB's Rebekah Tiler in the 69kg weightlifting final, by Reuters photographer Stoyan Nenov, just hit the spot. It is a little bit left field and a nice distraction from the repetitive finish line, gold medal and crying pictures that fill the computer screens 24/7.'

**Stuart Robinson** is a former photographer who is now sports picture editor at Express Newspapers





## **Kevin Hayes**

The Sunday Times

'I was picture editing the paper the first weekend of the Olympics, and this shot of Gisele among the crowds in the stadium, by Fabrice Coffrini, stuck out. We wanted to do a spread on the opening ceremony. By the time I got to the office at 7am, over 10,000 pictures of the ceremony had been filed to us by the wire agencies, and I whittled it down. All the Saturday papers had run shots of Gisele on the catwalk; this gave a fresh perspective. It's not a perfect picture technically, but the colours, chaotic energy, and the people taking selfies engaged me. As so often with picture editors' favourite images, it didn't make the paper, and we ran the oiled-up Tongan flag-bearer who became a Twitter sensation.'

**Kevin Hayes** is deputy picture editor of *The Sunday Times* 





### **Adrian Dennis**

Agence France-Presse

'Shooting an Olympic Games is the pinnacle for a sports photographer. However, it's not easy! At Rio 2016 the hours were long, it was hot and we were lugging tons of gear around. Picking my best image is hard, and it was ages before I had a chance to look at most of my work. As soon as I shot 30–40 images at the track, I would transmit them to an editor who would crop and caption them and send them to our clients worldwide. The pole vault picture is fairly decent. It is simple, with no distractions. Isolating the subject was difficult, as the stadium had loads of white railings and concrete.'

**Adrian Dennis** is a staff photographer with Agence France-Presse. You can see more of his work at **www.adriandennis.com** 

### **Paul Stewart**

Daily Express

'This was my third Olympics on the picture desk. One image that stood out was this one of Laura Trott seconds after winning gold and becoming Britain's most successful female Olympian. The image from Matthew Childs of Reuters contains the raw emotion of the win. She is staring straight down the barrel and this is the sort of picture that connects to the readers. Our deadline is 10pm. The race finished at 9.45pm and images then had to be edited, captioned and wired halfway round the world. We had an image on the page, but at 10.01pm this dropped in. I even got to shout, "Hold the front page!"

**Paul Stewart** is the night picture editor of the Daily Express and shoots news/feature pictures, **www.paulstewartphoto.co.uk** 



# Shooting Holy Land

Photographer and filmmaker **Gilad Baram** spoke to **Steve Fairclough** about working with Magnum legend **Josef Koudelka** as he photographed Israel and Palestine

ilad Baram was a young third-year photography student at the Bezalel Academy of Arts and Design in Jerusalem when he got a unique opportunity to work alongside the world-famous photographer Josef Koudelka. The chance arose thanks to a project called 'This Place', which was the

brainchild of French photographer Frédéric Brenner. Brenner's idea was to get 12 internationally acclaimed photographers to explore the complex nature of Israel and the West Bank, as a place and metaphor, through their own eyes. The 12 photographers involved form an impressive list that includes Koudelka, Jeff Wall, Gilles Peress and Nick Waplington.

Gilad explains: 'Koudelka was the first photographer from the group to begin his work in Israel and Palestine, and I was the first student to be picked out from my year as an assistant – there was a co-operation between my department and the project. We were just kind of thrown together and had no clue what it was going to be like.'

He adds: 'Years earlier, Koudelka had been one of the first photographers we studied. The head of my department – Miki Kratsman, an acclaimed Israeli photographer – showed us his work in a slideshow. I went to the library because I was so fascinated by the photographs I saw on the wall, opened Koudelka books, and was blown away.'

Koudelka rose to fame in the late 1960s, most notably when he recorded the military forces of the Warsaw Pact as they invaded Prague in his native Czechoslovakia. The resulting pictures were smuggled out of Prague to Magnum Photos and published anonymously in *The Sunday Times Magazine* under the initials PP (Prague Photographer) to protect Koudelka's safety.



### Student meets master

The process of student meeting master was one that didn't go smoothly, as Gilad reveals. 'There was a process of getting to know each other, which was a very long process, as he's not the easiest guy. First of all, he's one of these characters who goes around the world and meets so many people, so you're just [another] one of the people he meets. Also, I think he was very suspicious towards Brenner's project. It was a very long time before he actually agreed to sign a contract. He's extremely cautious with what he takes on.'

He adds: 'The most important thing for Josef is not to be manipulated and not having his work manipulated. In fact, Josef and his work are so bound together they are almost inseparable. I think he was very suspicious, as he didn't really know who I was – I was just this guy who was presented to him and I think he had an idea that I might be there to keep an eye on him. It took a while until a sense of trust started building between us.'

All this came as something of a surprise, because their first meeting

Above: Kalia Junction, Dead Sea area, Crusader map mural





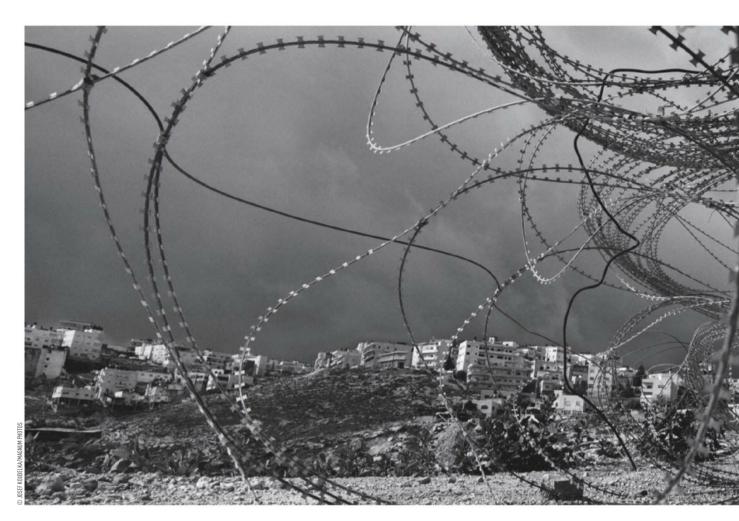
went well, with Gilad describing Koudelka as 'delightful'. They met in a small Jerusalem hotel, with Kratsman and Brenner. 'Koudelka had a bottle of brandy and we all kind of got drunk, and everything was great,' says Gilad.

It was only after this that it became clear things might not be as straightforward as they had first appeared. The next morning we met at 6.30am – he starts when the sun is up and finishes when the sun goes down – and he was a different

person; he was quiet and reserved. I tried to make conversation in the car and kind of hit a brick wall. He said, "Please don't ask me all these questions. I already gave all the answers, which you can read in interviews, so let's not talk about that any more."

Koudelka: Shooting Holy Land didn't start as a film, but morphed into one, for practical reasons as much as anything. As Gilad explains: 'The interaction with him was so cold and limited at







first. It became clear to me that I just had to find something to do myself.'

As a student of photography, it was only natural for Gilad to bring his camera with him. 'The first time I took out my camera was when we stopped somewhere north of the West Bank, and the minute we stop he zooms out of the car and starts walking,' Gilad recalls. So he followed Koudelka, and started to take pictures of the area. However, the photographer turned back and said to the student: 'Listen, leave the camera in the car, you're not going

to use it while I'm working.'

Understandably, Gilad was upset. 'We finished at that location and moved on. There was silence in the car. I was thinking to myself, "OK, this is probably the end for me." Then I just thought, "F\*\*\* it, I'll just try again and if he says no, then I'm finishing." So I did, and he saw me. I think he thought it was quite cheeky, but he didn't say anything. It is then that something started happening...'

At first, he took only stills photographs, not even of Koudelka, but of the places they visited. However, once Koudelka started to Top: Al 'Eizariya (Bethany), East Jerusalem

Above: Shu'fat refugee camp, overlooking Al 'Isawiya, East Jerusalem work, Gilad found himself hypnotised. 'He goes into this almost trance when he seeks a frame, and his body starts moving in a strange way. He does this kind of photography choreography that is today an integral part of the film – a bit like a bizarre and lengthy dance. This was not how I imaged Josef Koudelka from the work I knew, and I was fascinated by that.'

Gilad was using his then-new Canon EOS 5D Mark II (this was 2009), and he began to play with the camera's video mode, filming short clips of film. 'Very quickly,'



he says, 'I realised that the most interesting thing was Koudelka himself, so I started turning my gaze towards him. He noticed, but I don't think he knew that the camera was capable of taking videos. He did, however, realise that quite fast.'

Gilad and Koudelka came to an agreement that none of Gilad's material could be shown to anyone else, and that Koudelka would have full access if he wanted to do anything with it. Gilad expands: 'Basically, that was our unwritten contract, and it lasted for a long



Director Gilad Barma (left) and photographer Josef Koudelka, Qalandia Checkpoint

time. At one point, he realised I was actually doing something which was not very clear to him, but frankly, he didn't really care too much about it.'

The film was shot during seven visits that Koudelka made to Israel and Palestine between 2009 and 2012. Gilad explains: 'Each visit lasted around a month and we worked throughout from morning until night. There were five months or so between each visit, during which time I could sit down and watch the material, which was a big advantage to me because I'd never made a film before.

'I had this incredible opportunity to develop this learning process with my own material and slowly, from visit to visit, improve it or even just realise what I was doing.'

At first, Gilad shot handheld, moving around Koudelka and attempting to capture him from different angles. However, it gradually dawned on him that, if he were to understand Koudelka properly, and therefore accurately portray him and his work, he would need to draw on some of Koudelka's own ways of operating.

'That's when I started slowing down,' Gilad recalls. 'Josef Koudelka, in this period of his life, is a much



Josef Koudelka's panoramic photography from Israel and Palestine is in the book *Wall*, published by Aperture, £40, ISBN 978-1-59711-241-3. Gilad Baram's film *Koudelka: Shooting Holy Land* will have its UK premiere at the ICA in London on 24 February 2017. To find out more, visit www.koudelka-film.com.

slower photographer than the one of the '60s and '70s – sometimes it would take half an hour until he released the shutter. I had to take on this kind of practice in order to depict him. This became the visual language and pace of the film.'

### **Major screenings**

The edit was finished in 2015 and the documentary has been screened at various festivals in France, the USA, Ireland, Israel, Germany and the Czech Republic, with the UK premiere set for February 2017 at the ICA in London.

Gilad notes: 'The trust and the friendship that was built between Josef and myself, the development of the film and my understanding of what the material should be and would be, and the element of acceptance and discussion, was a long and gradual process. It started with Josef telling me to leave my camera in the car and not use it. It ended, years after, with him asking from which side of my frame he should enter. This was also the point where I realised I need to stop shooting, as he had become compliant. This was also the last time he was in Israel and Palestine, so it was rather good timing.'



# **Amateur Filmmaker**

# of the Year competition

# Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Two of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

# Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

# **Rounds and dates** Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

| Theme                  | Opens  | Closes |
|------------------------|--------|--------|
| Round One: Travel      | 1 Sept | 31 Oct |
| Round Two: Environment | 1 Nov  | 31 Dec |
| Round Three: People    | 1 Jan  | 28 Feb |

The overall winner will be announced in March 2017

**Prizes** Enter to win your share of prizes worth more than £13,000!

# **Round One**

# Winner

Canon XC10+ Directional Mic DM-E1 Worth £2,000

### Runner-Up Canon LEGRIA Mini X

Worth £300

### **Round Two**

### Winner

Canon EOS 7D Mark II, EF 24-105mm f/4L IS USM, EF 50mm f/1.8 STM and EF-S 10-18mm f/4.5-5.6 IS STM Worth £2,475

Runner-Up Canon Directional Mic DM-E1 Worth £274.99

### **Round Three**

### Winner

Canon EOS 5D Mark III and EF 24-105mm f/4L IS USM Worth £3,199

### Runner-Up

Canon Directional Mic DM-E1 Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoyenvironment to send us a link to your short film and to view the full terms and conditions

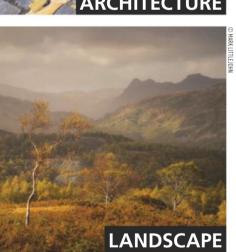




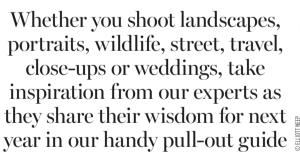




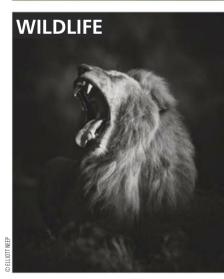




# Top tips for 2017











# Landscapes

Our experts highlight the importance of getting to know your local patch, keeping still, maximising the middle ground, and breaking the rules



# **Get to know your local patch Sarah Brooks** www.moonfruitphotography.co.uk



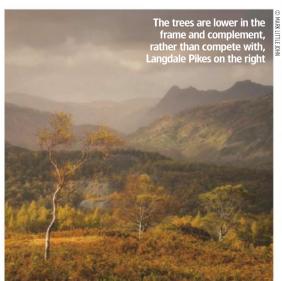
It's handy to have some local spots in mind for occasions when there isn't time to travel far. Getting to know your immediate area, noting where the sun will rise and set throughout the year, and keeping potential compositions in mind, can help to make the most of favourable conditions when they occur.

# Watch the horizon Mark Littlejohn www.markljphotography.co.uk



Take care not to have elements such as trees and buildings coinciding with the horizon. It can look awkward, and your image will look more fluently composed if you take the time

to align these elements correctly in the frame, by either having them break the horizon clearly or by placing them neatly under the horizon line.





# Get beneath the surface David Noton www.davidnoton.com



Stop moving. It's easy to get sucked into thinking that a better view always lies over the next horizon. It's often far better to stop, slow down, get beneath the surface of a location, and observe the light and rhythms of nature over several days. This is when the best photographic opportunities arise.

# Midground is the new foreground Craig Roberts

www.craigrobertsphotography.co.uk



A typical foreground composition is made up of three main elements: foreground, midground and background. They provide the beginning, middle and end of the

viewer's journey through the picture. The foreground feature is often used to help create a sense of depth, but midground elements can prove effective enough to replace a foreground feature. With a strong midground, a picture doesn't always need a complementary foreground feature to balance the image. The build-up of the three elements can vary in size within the frame to create an image of balance and harmony.



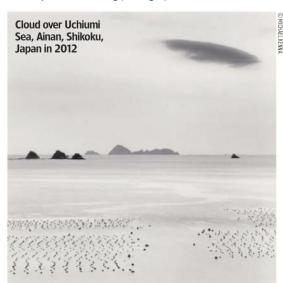


# Photography as meditation Michael Kenna www.michaelkenna.net



Photography is a form of meditation. I like to think that I could spend a day happily photographing without any film in the camera. When I photograph, I feel that I am on a

treasure hunt. It is a wonderful process where we can use our sense of curiosity, respect, even reverence for the subject that is being photographed.



# 6 Forget the research Joe Cornish

**Joe Cornish** www.joecornishgallery. co.uk



Don't do any research on a landscape. Don't look on

the internet. Don't come laden with the baggage of other people's pictures and expect to reproduce them. That's because, first, it isn't going to happen, and second, it shouldn't happen - otherwise how are you going to form your own view? To be fair, it's almost an impossible task today, but I think it's a desirable aim. Experience the landscape in real time, in the real world and park your assumptions.



# Technique

# **Portraits**

Putting your subject at ease, controlling the light, and making the eyes sparkle are all important skills for a portrait photographer to master



Talking to your model before and during the shoot will help to put them at ease





I like to think of my light shapers in the same way as an artist would their paintbrushes. For example, a large light shaper, such as a softbox or an Octobox, is like a big

paintbrush that allows you to flood a scene, whereas a small reflector, such as a snoot or 7in reflector with a grid, is akin to a small paintbrush – it allows you to paint in the details of your scene.





Whether you need to lighten your subject or simply lift the shadows in your shot, reflectors can be a useful accessory to keep in your kit bag. They come in a variety of surface colours,

but the three most popular are white, silver and gold. Of the three, white delivers the most subtle results, with silver providing a bit more punch and gold offering a warmer look. A lot of reflectors come with different surfaces on either side, so you can have white and silver, or silver and gold, for instance.







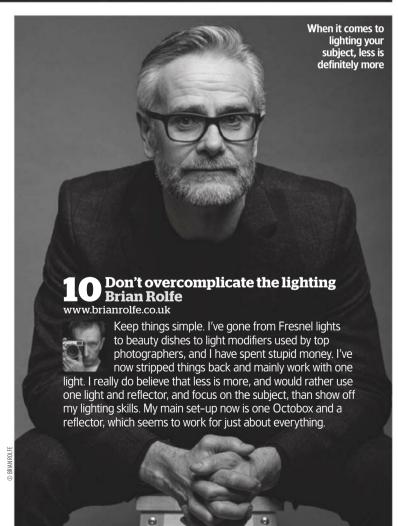
Spend time with your model Anna Fowler

www.annafowler.com



Don't stop talking. If you go quiet and start checking every photo you have taken, the

sitter might think, 'Oh no! She's looking at the size of my thighs!' So keep talking, keep shooting, get them to change their outfit and direct them all the time. You need to tell the person when they look amazing and encourage them. If they are having trouble expressing something, be prepared to demonstrate yourself.



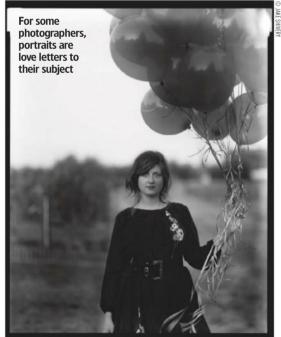


# Make the eyes sparkle Lisa Aldersley www.la-photography.co.uk



I love to shoot with top shade, with soft light coming from the front. This makes the eyes sparkle and is very flattering to the skin. I also love to shoot directly into a low sun, which is

best done in the evening when the sun is setting. You get a lovely golden glow with lens flare and a slight overexposure, and it's very romantic for couple photographs. I will often arrange pre-wedding shots in the summer, and it's always worth it.



# **12** Vary your approach Jake Shivery www.jakeshivery.com



There are a lot of angles to a good portrait

– the image is an artefact of beauty, a record
of the subject, a complete narrative in a single
image, or perhaps even a totally incomplete

narrative in a single image – and every artist approaches the matter differently. And I do, too, depending on the day, my mood and the subject, but the goal is always some combination thereof. To put it more succinctly, they're all just little love letters to my subjects.

# Technique

# Wildlife

Pro shooters stress the importance of predicting an animal's behaviour, using the wind to your advantage, and perfecting focus

# **13** Focusing on moving subjects Ben Hall

www.benhallphotography.com

1

When shooting moving subjects, I switch to predictive focus mode (on my Canon EOS-1D X) and use either the AF point expansion to create a larger focusing area, or the auto

selection using all 61 AF points. For a moving subject against a relatively clean background, I opt for the auto-selection mode. I can compose the image as I pan, and my DSLR automatically tracks the subject.





# 14 Shooting a series Chris Weston www.chrisweston.photography



When you are shooting a series, each image must relate to a central thread that holds the

story together. Think about the structure of a book, which has a title and is separated into chapters. Every chapter relates to what came before and what comes after in a structured way and, when you put all the chapters together, they make sense of the book title.

# Respect the circle of fear Laurie Campbell www.lauriecampbell.com

**1** 

All animals have what is referred to as a 'circle of fear' – a distance at which they will tolerate humans before moving away. The parameters for this vary enormously, and often depend on their past experiences with people. Red deer in parkland, for example,

may have had few bad experiences with people, leading to flight distances that are fairly modest. But for those on an open Scottish hillside, which are more rigorously culled, the circle of fear can be more like several hundred metres. In order to be a success, stalking animals requires preplanning – and with mammals it's essential to start by noting the prevailing wind direction.





# 16 Use multi-segment metering Ross Hoddinott www.rosshoddinott.co.uk



It's okay to rely on your camera's multi-segment metering mode in the majority of shooting situations. It is your camera's most intelligent mode, so it's reasonable to assume that it will also be the most useful

and reliable. Remember, your camera's through-the-lens (TTL) metering is most likely to be deceived when the image area is dominated by lots of very dark or light tones.

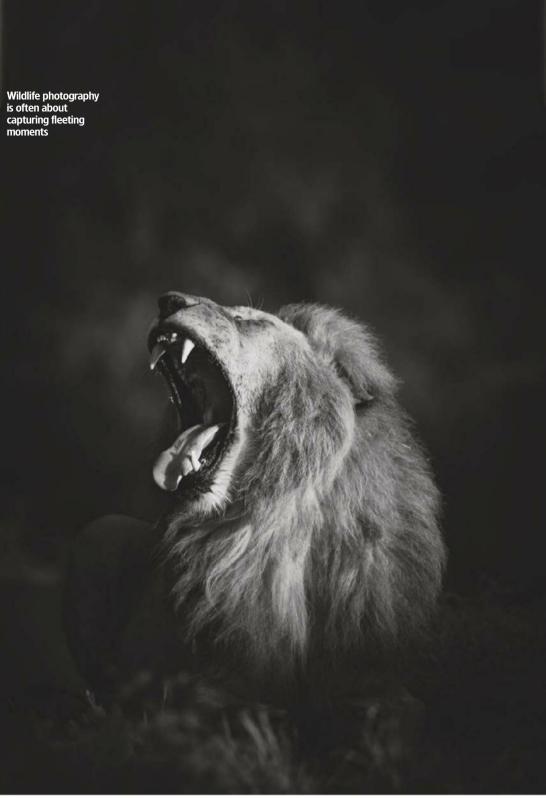


Recognise the signs Elliott Neep www.elliottneep.com



The more you learn about your subject, the more you

can anticipate and predict the animal's behaviour. For me, wildlife photography is all about capturing those special fleeting moments – whether it is a mother and cub coming into frame to nuzzle, or the moment a bird of prey takes flight. If you can recognise the signs and body language, you can shave valuable seconds off your reaction time and be ready for the moment.





# 18 Make use of the wind David Tipling www.davidtipling.com



Depending on its direction, a strong wind can give rise to some great bird pictures. In summer, seabird colonies bustle

with life, but trying to capture a puffin coming towards you at 30mph on a tailwind can be frustrating. On the other hand, give that same puffin a decent headwind to fly into and, if the light is right, flight photography can become a breeze. Birds will always land and take off into the wind. Doing so gives them added control, since they use their feet, wings and tail as air brakes and rudders to adjust their flight.

# Weddings

Getting your knees dirty, controlling the background, and telling stories will help you to capture unique perspectives, according to our experts



19 Control the background Martin Bedall www.mcbweddings.com

If you don't pay attention to the background, it can affect the entire picture. With reportage wedding photography, you can't manipulate what happens and where, so you have to deal

with the likes of parked cars, fire exits and advertising hoardings. Sometimes these elements can be included – why hide the scaffolding; it's part of their day. If I want to reduce the distractions, however, I change my shooting angle, aperture, lens, or all three.



# 20 Beat the competition Kevin Mullins

www.kevinmullinsphotography.co.uk



At almost every wedding there will be guests with camera gear to rival you and your set-up. And even if this isn't the case, nearly everyone will have

a mobile phone with a camera or a small pointand-shoot. Try to make your images different from the rest by using good natural light, metering accordingly (spotmetering in harsh sunlight can be very powerful), using low angles and thinking more about your composition. Don't simply shoot from the standing position as everybody else is. Get your knees dirty if necessary, and get the bride and groom images that none of their guests would have even considered trying to achieve.

### 21 Tell the story Rob Sanderson www.robsanderson photography.co.uk



The couple are not buying a number of images; they are buying the story of

their day. The editing side of the job can be very time consuming, so to keep things running smoothly, make sure that you have an efficient workflow system in Lightroom or whatever – I use my own presets, but there are lots you can buy or try for free.



# **Travel**

Finding great travel images can mean heading out after dark, wild camping, and a fair amount of research our pros have the lowdown

# **22** Try wild camping Anita Nicholson www.anitanicholsonphotography.com



When deciding where to wild camp, it pays to do some research. The Photographer's Ephemeris is as invaluable for

choosing your wild-camp location as it is for planning any landscape photography. If you can find a fell that will give you a great view of sunset, sunrise, moonset or moonrise, then all the better. There are also some great hiking websites. My favourite is www.wainwrightroutes.co.uk, as each route map is accompanied by lots of photographs, which helps to make sure you don't miss great features and viewpoints during your trip. Thanks to this website, I've found many beautiful trees, waterfalls, tarns and less wellknown views to photograph. For planning ahead and for navigation on the trip, a waterproof version of the OS Explorer map is always in my bag, supplemented by using the ViewRanger GPS smartphone app.





One great advantage of shooting in an urban environment is that you can continue with your work even when the sun has gone down. As day turns to night, streetlights and interior

lights of buildings illuminate the environment. Grab a tripod, connect a cable to your camera and get set for some great possibilities. Your exposures will run into seconds or even minutes, but in that time, all sorts of things can happen.







# **24** Do your research Matt Parry www.mattparryphotography.co.uk



Having found some bargain flights and a great deal on a hotel, you can start planning the photographic element of your trip. This is where Google can come in handy. Google Maps, Street View and Google Images are all useful tools for helping to identify the locations you want to visit, local public

transport, walking distances, the ideal location to base yourself and so on. I find the 'My Maps' feature in Google Maps a particularly useful tool to plot this.

# **Close-ups**

Our expert shooters explain why you shouldn't rely on autofocus, and why it's essential to have a steady support

# 25 Try focus stacking Alberto Ghizzi Panizza www.albertoghizzipanizza.com



I use focus stacking to obtain greater depth of field and ensure every part of the subject is in focus. This technique consists of taking several images at different points of focus, and then

using software to combine all the individual pictures and build an image in which the whole subject is in focus.



# **26** Focus on different parts Robert Canis

www.robertcanis.com



When holding flower photography workshops, I am often asked, 'Where do you focus?' To me, this depends on what part of the flower dominates the frame. If you are photographing

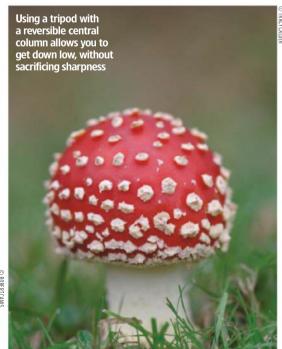
the whole plant and the stem occupies the greater part, then I would focus on this. If the flowering head fills the frame, then I focus on the front petal. To be on the safe side, focus on different parts of the flower, then see which one you prefer when you view the images on your computer screen at home. And don't rely on your camera's AF. Switch to MF, activate live view, zoom in on the area you want to appear sharp, then focus manually.

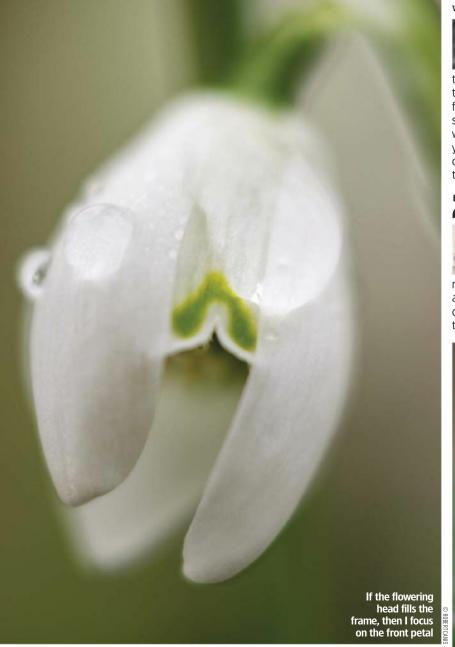
# 27 Invest in a good tripod Tracy Calder



There are countless bits of kit you can buy to perfect your close-up photography technique: focusing rails, angle finders and bellows, to name but a few. But the one tool no self-

respecting close-up photographer can be without is a tripod. If possible, invest in a model with a reversible central column – that way you can get super-close to the ground without compromising on quality.





# **Architecture**

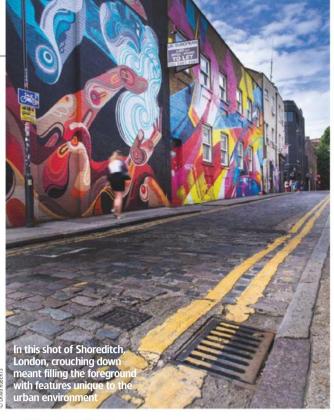
Adopting a worm's eye view can offer a fresh perspective, while making use of shadows can give pictures a cubist feeling, say our top pros

28 Shoot from low angles Craig Roberts www.craigrobertsphotography.co.uk

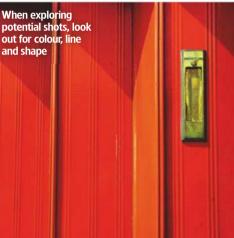


Like many photographers, I shoot most of my images from standing height, but there's a whole new perspective to be had from crouching down and shooting low. It's amazing how different things look from down there. Use a wideangle lens to

make the most of these exciting new angles, filling the foreground with any interesting feature you can find. Include drainage gratings, cobbled streets, road markings, reflections in puddles after rain and even people's legs to fill the foreground. Use a small aperture to make the most of depth of field, and focus around a third of the way into the view to maximise this. Use your LCD screen to frame your shots, or, if your camera has Wi-Fi, connect it to your smartphone and use this as your viewfinder.







29 See through fresh eyes Steve Gosling
www.stevegoslingphotography.co.uk



To make an attractive image from the ordinary (street signs or road markings, for example) requires you to develop the

ability to see the familiar through fresh eyes – to see the world around you as a child experiencing that environment for the first time. As the Austrian photographer Ernst Haas once said, 'I am not interested in shooting new things; I am interested to see things new.' It is important to discard any preconceptions about what makes an attractive subject. You need to look beyond the everyday function or purpose of something to see it as a purely visual entity.

# 30 Make use of shadows Rupert Vandervell www.rupertvandervell.



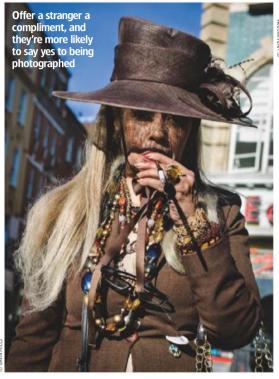
I'm particularly fond of geometric shapes created

by shadows. Their tight angles and long lines can have an almost 'cubist' feel to them. For me, these are the building blocks, and during spring's sunny days they have a delicate, feathery edge that softens them just enough. They'll generally need to be balanced by a lighter area.



# **Street**

Successful street photography requires confidence, awareness, and expert timing, according to those in the know





# **31** Pay your subject a compliment Gavin Mills

www.gavinmillsphotography.com



Asking a complete stranger if you can take their picture can be pretty scary. There's a fear of rejection, and we imagine all the terrible things they

might say. In reality, however, the fear is usually worse than the reaction itself. If someone refuses, it's usually with a polite, 'No thanks'. I've never encountered anybody who was angry or annoyed by me asking. I still feel nervous sometimes, but the more you do, the easier it gets. A surprising number of people will actually say yes (about 90 per cent). Approach subjects with a big, friendly smile and be polite and confident. When I ask someone if I can take their picture, I often pick out the thing that drew me to them in the first place; it gives me a place from which to start building a conversation. Maybe they have a cool style, a nice hat, a beautiful smile, or a great face – keep it positive, as everyone loves a compliment.

# **32** Timing is everything

**Linda Wisdom** www.lindawisdomphotography. co.uk



A fraction of a second can mean the difference between a good photo and

a great photo. To ensure you capture those decisive moments, keep your camera switched on and regularly check your exposure settings. I've made the mistake of turning off my camera to save battery life and missing a shot, or making a mess of the exposure because I forgot to check it before shooting. Also avoid 'chimping' – you are potentially missing out on capturing your next great photo.





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# YOUNS OUNS

'The Moon and the Crow' by Gideon Knight Canon EOS 7D, 400mm, 1/250sec

In October, the Young Wildlife Photographer of the Year 2016 was announced as **Gideon Knight**. He talks to **Oliver Atwell** about his dreamy shot of a carrion crow

ach year, much of the focus on the Wildlife Photographer of the Year can tend to land on the overall adult winner (this year it was Tim Laman). However, that does a massive disservice to the always excellent overall youth winner, which this year was announced as 16-year-old nature enthusiast Gideon Knight. We talked to him about his winning shot and how he achieved it.

# Can you tell me all about your winning shot?

It was taken in London's Valentines Park. It was only January, but this was already my sixth visit of the year - I was looking for the great light that often comes with a winter sunset. On this particular afternoon I had been shooting by the lake, which had frozen over, and was on my way home when I was struck by the beauty of a carrion crow, perched among the spindly branches of a sycamore and silhouetted by an almost full moon rising through the blue twilight. It was an image I knew I had to capture, and so with the light fading fast, I got into position.

I shot with my lens wide open at f/5.6, to not only allow the most

light onto the sensor and avoid too much noise, but also to leave the moon blurred. I kept the ISO at 500. This left me with a shutter speed of 1/250sec at an equivalent of 640mm (crop sensor). As a result, quite a few of the images weren't exactly sharp! When I saw the final image, I realised it was quite a magical scene.

### What is it about studying the natural world that particularly appeals to you?

It's the beauty of the natural world, but also the unknown - when you're out and about in nature, you never know what surprises it may throw at you. We live in a technological society where people are increasingly alienated from the natural world. Wildlife photography can be used to convey to people the wonder of the outside world through a medium that they can readily relate to. It is, however, not just important in encouraging people to notice what's around them, but also to convey conservation messages and the dangers that face wildlife.

# What lessons have you picked up over time?

One of the best things to learn early is to photograph at your subject's

'When you're out and about in nature, you never know what surprises it may throw at you'



eye level - this will enable you to get striking and more emotive images. The most valuable thing by far, though, is something you have to learn yourself over time - how to be creative. Look at a scene, or the way the light works, or how your subject moves and be inspired.

### How do you set about planning an image?

Most of my photography is done in areas I'm very familiar with, be it parks or gardens. Over time you begin to build up a profile of what you're quite likely to see, where and when. So, when I do plan images, I have a rough idea of how to go about it and the likelihood of success.

Occasionally, I'll plan a shot and head out with a goal in mind, but usually I prefer to be inspired by what I see - nature is such an unpredictable thing, like I said, so I don't like to plan too much. Sometimes something could happen that is more incredible than you were hoping for.

### Is there one camera/lens that you find yourself using more than any other?

Usually, I shoot on my main camera body (which as of recently is the incredible Canon EOS 5D Mark IV) and my telephoto lens (Canon



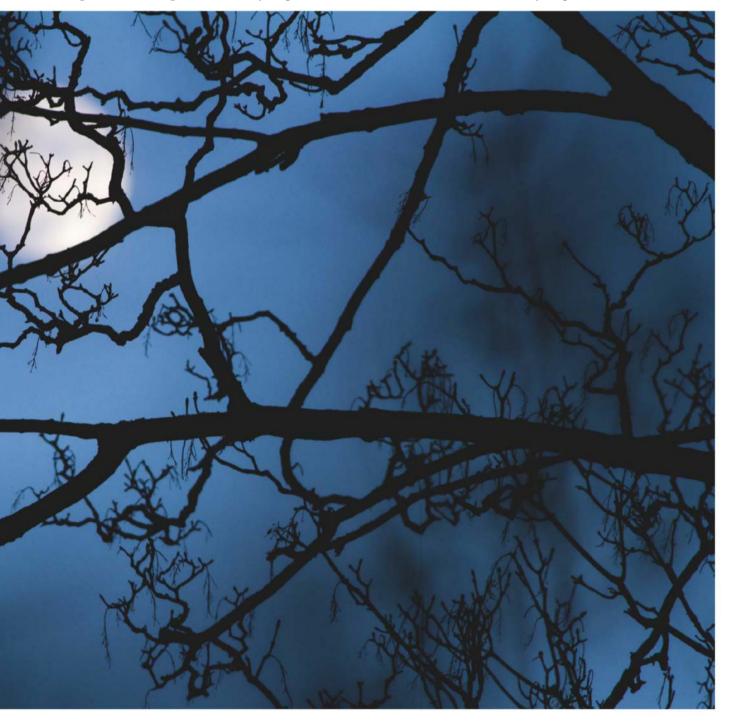
From the first moment Gideon paid attention to nature it has never failed to amaze him. He aims to work in conservation as a wildlife photographer to help raise awareness. www.gideon knightphotography. zenfolio.com.

400mm f/5.6 L). It's a great set-up - lightweight, quick and sharp. I usually spend my time photographing birds, so it's not often – even with good fieldwork – that you need a shorter lens.

### Do have any accessories you can't live without?

My angled viewfinder. When you shoot at your subject's eye level, it can mean getting quite low to the ground, so the viewfinder helps me to compose without getting a crick in my neck. I find myself using extension tubes a lot, too, to increase the magnification of my telephoto and macro lens.





# Paths of

The Take a view Landscape Photographer of the Year Awards is celebrating its 10th anniversary. It's been a great decade for landscape lovers



Slory



ince 2007 Charlie Waite's Take a view Landscape Photographer of the Year competition has become a cherished means for landscape photographers to display their best images, and stand a chance of catching the attention of Charlie Waite and being awarded the coveted title. The competition has also helped to launch the careers of a variety of photographers, even those not declared the overall winner, and now nearly ten years on the competition is as strong as it ever has been.

LPOTY is celebrating its 10th birthday and there will be a special edition book available next April, so to gear us up for that we take a look back at all the images Charlie Waite selected as his own Judge's Choice. Visit: www.take-a-view.co.uk.



# Icy abstract, Calderdale, West Yorkshire

Robert Birkby

Commended Your view (2013)

Canon EOS 5D Mark II, 100mm, 0.6sec at f/16. ISO 100

'A forecast of sub-zero temperatures one day promised some great photo opportunities,' says Robert. 'I spent a couple of hours out and then found this frozen puddle. There seemed to be some potential here; I could see texture, patterns and colour, which appeared striking, but I had to study it for a few minutes to find the optimal composition.'

### Divided Glens, Scotland John Parminter

Winner Classic view (2009)

Nikon D300, 17-70mm, 1/15sec at f/16, ISO 200, Lee 0.6 ND grad

'You can't help but be impressed by the bulk of Buachaille Etive Mor as you travel north across Rannoch Moor towards Glen Coe,' says John. 'It stands guard at the entrance to Glens Etive and Coe. I always get a feeling of grandeur from it.'



## **Macclesfield Forest, Cheshire Timothy Smith**

Commended Classic view (2014) Canon EOS 5D Mark II, 24-105mm, 1/6sec at f/18, ISO 100

'I had the snow-covered forest to myself,' says Timothy. 'Walking through the forest I came across a small clearing and immediately noticed the dead yellow grasses set against the fresh snow. The conifer added to the interest.'



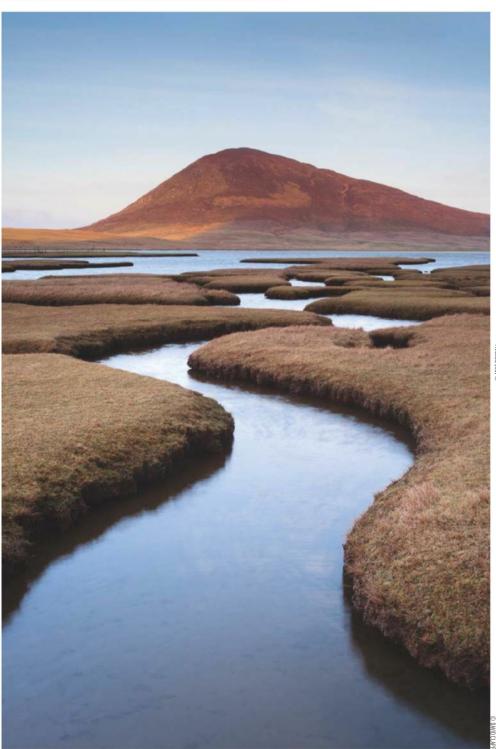


## Newbiggin-by-the Sea, Northumberland Mark Bradshaw

Commended Your view (2010)

Nikon D300, 10-20mm, 1/3sec at f/8, ISO 200, Lee 0.6 grad (hard)

I arrived at this seaside town on the North East coast and, being so early, the snow was unblemished,' says Mark. 'The dark wood of the seats made a striking contrast with the whiteness below, but it was their curve, that led to the sea and grey beyond, that most inspired the picture.'





### Rodel Saltmarsh on Isle of Harris, Outer Hebrides, Scotland David Clann

**David Clapp** 

Commended Classic view (2011)

Canon EOS 1Ds Mark III, 35-70mm, 0.6sec, ISO 100

'This wonderful rounded mountain, Ceapabhal, was the subject of many images on a winter trip to the Outer Hebrides,' says David. 'Standing on some salt flats, it struck me how well kept this scene was. The grass looked mowed, fringes clipped and there were no weeds whatsoever. Add in the perfectly landscaped curves and I was half convinced that this was the work of a landscape architect.'





### Castle Cornet, St Peter Port, Guernsey

#### Mike Bonsall

Commended Classic view (2008)

Canon EOS 5D, 17-40mm, 10secs at f/11, ISO 100, Lee 3-stop hard grad filter

'A long exposure captures the cool blue tones of dusk and the lights illuminating the castle half an hour after sunset,' says Mike. 'I used the steps to lead the eye out towards the lighthouse.'

### Chalk Cliffs, Durdle Door, Dorset

#### **James Osmond**

Commended Classic view (2007)

(2007) Canon EOS 5D, 24-105mm, 1/13sec at f/22, ISO 100

'This image works as the sinuous curve of the water's edge is mirrored in the shape of the two headlands in the distance,' says James.



#### A Veil for the Shard, London

#### **Julie Hutson**

Commended Urban view (2015)

Nikon D7100, 18-105mm, 1/1000sec at f/8, ISO 400

'This net of poppies reminded me of a veil and I tried to position it diagonally in the frame across the base of the Shard,' says Julie. 'I wanted to evoke the lacy feel of a veil and the ephemeral nature of it and the poppies.'

#### **Beech Trees, Surrey**

#### **Craig Denford**

Highly Commended Classic view (2012) Sony Alpha 200, 28-70mm, 1/2sec at f/22, ISO 100, 0.6 ND grad

'Early conditions were great here but things improved even further when the sun started burning through the fog, giving form to the trees and creating a beautiful range of tones, from the warm yellows through to the cooler complementary blues,' says Craig of this stitched panorama image.







Binnein Beag through Steall, Scottish Highlands Scott Robertson Highly Commended

Classic view (2016)

Nikon D800, 200mm, 1/2000sec at f/5.6, ISO 100

'On reaching this spot while I was descending, a brief ray of light fell beautifully into the gorge below and onto the snow-capped face of Binnein Beag,' says Scott.



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



#### Steve Baker, Kent



Like most of us, Steve always owned cameras as a child. It was in 2004 that he got his hands on a DSLR and it was then that he really began to hone his skills. He quickly developed the ability to see the picture straight away and respond to

what was right and wrong on the camera's screen. In the following years he developed a real love of portraits and landscapes, and here we see some fine examples of the latter taken in Iceland. Visit stevewlb.wordpress.com.

#### The Black Falls

1 Steve found this scene of the Black Falls in Svartifoss, Iceland. He has used a wideangle lens to give us a sense of the journey of the water Sony A7II, 17mm, 1.5secs, ISO 6400, ND110 filter

#### Gullfoss

2 It's only after a careful look that we notice the ant-like silhouettes of the people in the top right. It gives the image a real sense of epic scale Sony A7II, 17mm, 2.5secs at f/11, ISO 50. ND110 filter







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Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer. couk/portfolio





#### Skogafoss Waterfall

4 This image was an experiment in testing the Sony A7II's handheld capability. As we can see here, the camera's steady shot function allowed Steve to achieve a shutter speed of 1/10sec and still produce a sharp shot Sony A7II, 28-70mm, 1/10sec at f/11, ISO 50

Unknown Falls **5** This was a quick grab-shot as Steve was travelling by car. He had only a few seconds before the transient light shifted its field of illumination but thankfully Steve was quick on the draw and captured this stunning image Sony A7II, 28-70mm, 1/80sec at f/8, ISO 125



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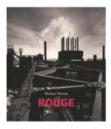
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# BOKS of the Year

This year has been a stellar 12 months for new photography books. **Oliver Atwell** takes a look back at some of the most impressive



**Rouge**by Michael Kenna
£45, Prestel

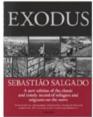


BETWEEN 1917 and 1928, the Ford River Rouge complex in Dearborn, Michigan, USA, was the largest integrated factory the world had ever seen. These days the area is a shadow of its former

self, and is now a place where nature and industry are engaged in a battle of wills. This is where Michael Kenna comes in. In 1927, Charles Sheeler was commissioned to take images that exalted the Rouge complex, and Kenna uses these as his starting point. *Rouge* is Kenna's most conceptually fascinating project to date. Its clear narrative is haunting and humbling, and – living as we do in such uncertain times – entirely prescient.



**Exodus** by Sebastião Salgado £44.99, Taschen



be said for most of us.

THE MORE things change, the more they stay the same. That's the greatest lesson to take from this reissued volume of Sebastião Salgado's *Exodus*.
Salgado's journey found him treading the

ground of road, slum and camp, where he encountered Latin Americans entering the US, Arabs and sub-Saharan Africans attempting to reach Europe by boat, and Hutu refugees, among many others. What Salgado is attempting to do is document the commonality of the global migrant crisis and place you, the viewer, within the context. We all play a part in this. This is our global crisis. There is no 'us' and 'them'. There is only 'us'. These pictures may have been taken years ago, but the subjects we see in Exodus are so familiar as to be uncanny. It's a small thing, perhaps, to produce a photographic body of work to highlight these issues. But the fact is, no matter what you may think of him and his work, Salgado is a photographer who is out there doing something. That's more than can



**The Teds**by Chris Steele-Perkins
£25, Dewi Lewis



IT WAS soon after the publication of *The Teds* (1979), Chris Steele–Perkins' peerless look at the subculture of the Teddy Boys, that the photographer was asked to join the ranks of the Magnum Photos agency.

It's not difficult to see why. The images in *The Teds* fizz with energy and the scenes in the dancehalls are especially strong. Steele–Perkins leaves no stone unturned. We see just about every aspect of the lifestyle, from them carefully preparing their hair in the mirror, their social engagements, relaxing in the sun to just generally hanging out looking a little shifty. Each and every monochrome frame is a beauty.



**The Oxford Pictures** by Paddy Summerfield £30, Dewi Lewis



BETWEEN 1968 and 1978, Paddy Summerfield documented Oxford University students in the summer terms. The

sun-drenched days began as one would expect – a little romance, drinking yourself into a stupor, lounging by the river and on the lawns – but as we can see from these images, the pressures of education and impending adulthood meant those heady days soon gave way to endless studying and revision. The same age as the students, Paddy reveals the extent to which uncertainty and loneliness seemed to dominate their lives. 'Often, I sensed a loneliness in the students I photographed,' he says. 'We were all lonely together.'



**Volte-Face** by Oliver Curtis £30, Dewi Lewis



LAST YEAR'S overall winner of the Landscape Photographer of the Year competition was Andy Farrer with

his image taken on Durdle Door beach in Dorset. However, rather than photographing the famous rock arch, Andy turned 180° and shot what was behind him. As a result, he not only walked away with an image that we rarely see, but he also bagged a major award. Keep this in mind when you flick through Oliver Curtis' excellent book consisting of images taken at famous landmarks. Like Farrer, Curtis has instead chosen to show us the views we never see, whether they are in Tiananmen Square or the White House in Washington. So simple, but so effective.



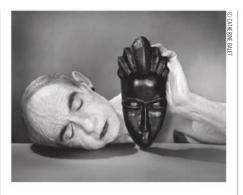
#### **Dark Heavens**

by Hamid Sardar £65, teNeues



ACROSS THE wilds of Mongolia, nomadic people live in harmony with the rhythm of the natural world. These nomadic shamans, horse-breeders, eagle masters and hunters are as much a part of

the natural world as the vast mountains and dirt beneath their feet, but they are a people in decline. *Dark Heavens*, the result of Hamid Sardar's eight-year adventure, is more than a simple ethnographic study. There's something deeply personal about it. While he admits to an academic motivation, he also seems to be exploring what it means for a person to lose contact with the natural world. Sardar's book is adventurous, admirable and necessary.



### Looking for the Masters in Ricardo's Golden Shoes

by Catherine Balet £35, Dewi Lewis



THIS BOOK is nothing short of an exhaustive exploration of the past 176 years of photography. In a nutshell, Balet recreates iconic photographs, the twist being that each image

features long-time friend Paz standing in as the subject. So we find Paz adopting the skin of the model Kiki de Montparnasse in Man Ray's famous 'Black and White'. In another we find him occupying the space of Willy Ronis's 'The Little Parisian'. Above all else, this book is a love letter to photography.



**La Calle** by Alex Webb £26, Aperture



IN THIS book, we find the fruits of a journey that began in 1975 and concluded in 2007. Specifically, that journey has taken Alex Webb around Mexico. Every one of these images was taken on

the street and is perhaps a perfect expression of Webb's vibrant and layered aesthetic approach to his subjects as you're likely to find. Chaotic, almost maddening, his images are juxtaposed, layered, bursting palettes of colour, light and deep, dark shadow. They're dizzying to look at sometimes, but once your eye has acclimatised to Webb's way of seeing the world, you've got to admire his gumption.



### **Edward Burtynsky:** Essential Elements

By William A Ewing £45, Thames and Hudson



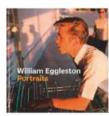
THIS IS Burtynsky's first career-overview book, with themes such as water, the oil industry, shipbuilding, mines and quarries. As a collection,

the book treats Burtynsky's work as a whole. While many of his images are beautiful to behold, a more clear-headed approach reveals a scarred and tortured landscape. The collection is timely considering our recent inauguration into the so-called Anthropocene era – a geological period that carries clear evidence of man's impact on the environmental conditions of Earth.



#### William Eggleston Portraits

£29.95, National Portrait Gallery



EGGLESTON'S WORK utilises the modern mythological US vernacular – that of gas stations, motels, backyards, diners and small towns – and by

representing them in colour, elevates their seeming banality to scenes of stature. This volume looks at the people who occupy these spaces. The book is short but it's enough for the photographs to get under your skin. This isn't a body of work that's attempting to delve deep into the soul; rather, it's a collection that revels in the surface details. Dig deeper if you like, but you do at the risk of losing sight of the true purpose of William Eggleston's work.

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# The best of 2016



It's been a bumper year for new launches, with most manufacturers making significant additions to their line-ups. **AP staff** and **contributors** pick their favourite cameras and kit of 2016

his year has been a pretty eventful one for new cameras. Considering only those of core interest to AP readers - essentially, anything capable of recording raw images, and with a sub-five-figure price tag - we've seen 40 new cameras announced so far this year. The list is split more or less equally between DSLR. mirrorless and fixed-lens compact cameras, and ranges from top-of-the-range professional models down to budget entry-level options.

#### **Top-flight DSLRs aplenty**

Highlights of the year included top-end professional sports DSLRs from Canon and Nikon, in the shape of the EOS-1D X Mark II and D5 respectively. Nikon also unexpectedly revealed a successor to the much-loved D300, with the D500 turning out to be the best crop-sensor DSLR we've yet seen. Another from the 'long-awaited' list is the full-frame Pentax K-1, which, like its new APS-C sibling the K-70, offers truly exceptional value for money.

Also in the DSLR sphere, Canon provided updates for enthusiast and professional photographers with the EOS 80D and EOS 5D Mark IV, while Sony kept its legacy Alpha mount alive with the turbo-charged Alpha 99

II. Sigma's deeply idiosyncratic sd Quattro is also based on a long-running SLR mount (Sigma SA), but uses a mirrorless design.

The lower end of the interchangeable-lens market saw much less excitement, with a stream of relatively minor updates. However, Chinese newcomer Yi surprised everyone with its Micro Four Thirds M1.

#### Mirrorless surges on

On a more positive note, Canon finally got serious about mirrorless, with its SLR-like EOS M5. Sony kept pushing relentlessly forward; not content with the sophisticated Alpha 6300 at the start of the year, it recently showed the even higher-end Alpha 6500, impressively adding in-body image stabilisation without significantly increasing body size. Panasonic also embraced in-body IS in its GX80 and G80 – a good omen for its upcoming GH5. Olympus has always used in-body IS, with its new flagship OM-D E-M1 Mark II showing a near-magical ability to keep handheld slowshutter-speed shots sharp. Earlier in the year, the firm wowed us with its retro-styled Pen-F.

Fujifilm may not have in-body IS, but that hasn't stopped it making probably the most talked-about products of 2016. The X-Pro2 was lovely, but the X-T2 is truly sensational.

Faced with topping such a considerable achievement at Photokina in September, Fujifilm then revealed the exciting mediumformat mirrorless GFX 50S. It may not be the first camera of its type, pipped by Hasselblad's elegantly small X1D, but it looks set to be a really serious photographic tool.

#### A cornucopia of compacts

We've seen plenty of fixed-lens compacts, too. Sony's Cyber-shot DSC-RX10 III redefines what we can expect from an all-in-one bridge camera, while the more recent Panasonic Lumix DMC-FZ2000 provides strong competition. Sony also brought out the latest super-fast addition to its pocket camera range in the shape of the RX100 V, but at an eye-watering price. Canon's PowerShot G7 X Mark II and Panasonic's Lumix DMC-LX15 compete in a similar space, but concentrate on providing rather better handling. Nikon's attempt to join in this market went sadly awry, though, with the three DL-series cameras announced in January shelved pending major internal redesign.

Meanwhile, Panasonic explored new ground with the TZ100 'travel zoom', combining a 25-250mm zoom lens and 1in sensor in a small body. Fujifilm's X70 went the other way, placing a fixed 28mm-equivalent wideangle in front of an APS-C sensor. Finally, the Leica X-U is a more rugged version of the firm's existing X (Typ 113) APS-C compact.

We've also seen lots of new lenses and accessories, and have reviewed many of them. But which did we like best? Over the following pages we explore some of the kit we've really enjoyed using in 2016.



# dy Westlake

Andy Westlake looks back at some fine cameras from **Panasonic** in 2016 - in particular, he's enjoyed getting to grips with the GX80, G80 and TZ100

# Panasonic Lumix DMC-TZ100

f there's one camera that I really enjoyed using this year, it's the Panasonic Lumix DMC-TZ100. It achieves something that hasn't been done before, combining a useful 25-250mmequivalent zoom lens and a 20MP, 1 in sensor in a design that will slip into a jacket pocket. This makes it the first 'travel zoom' compact to offer the kind of image quality demanded by serious photographers. To me, that's a pretty big deal.

Let me explain. My first 'proper' camera, 25 years ago, was a very basic Canon EOS 1000 35mm SLR, which I bought with 35-80mm and 80-200mm zooms. However, I quickly found that 35mm wasn't wide enough, so added a second-hand Sigma 24mm f/2.8. The whole kit fitted into a small shoulder bag and cost around £550 (with some additional accessories). I took it on a few holidays with





#### 'For me, the TZ100 is the closest thing yet to the ideal compact camera'

lots of film and a couple of spare batteries, and found this lens set covered most of what I wanted to do.

But compared to that, the TZ100's built-in lens offers a broader zoom range all on its own. True, it's a smidgeon less wide, but it goes longer and doesn't have an awkward gap around 28mm. What's more, with no need to change lenses between shots, I find I'm far more likely to shoot across a wider range of focal lengths, and therefore get a larger variety of shots. When carrying a two or three-lens kit, it's naturally easier to explore the potential of the scene in front of you using the lens you have on the camera at the time, and risk missing out on the other angles. This is especially true if changing lenses might hold up your non-photographer travel companions.

But that's not all. I used to load up my DSLR with Kodachrome 64 or Fujichrome Sensia 100 slide film, and once the light levels dropped even slightly, I had to use either a tripod or a flash, or stop shooting. But the sensor used in the TZ100 (and many other enthusiast compacts) gives usable results up to ISO 1600 at least, and combined with the lens's very effective optical image stabilisation, this means you can keep shooting indoors or at dusk, and even on into the night. And this means you can get more interesting pictures.

#### Versatile and portable

The importance of all this really struck me when I took the camera on a week-long trip to New York earlier this year. I also took with me a 'proper' camera kit with a couple of high-quality zoom lenses, but found that the TZ100's versatility and portability meant that

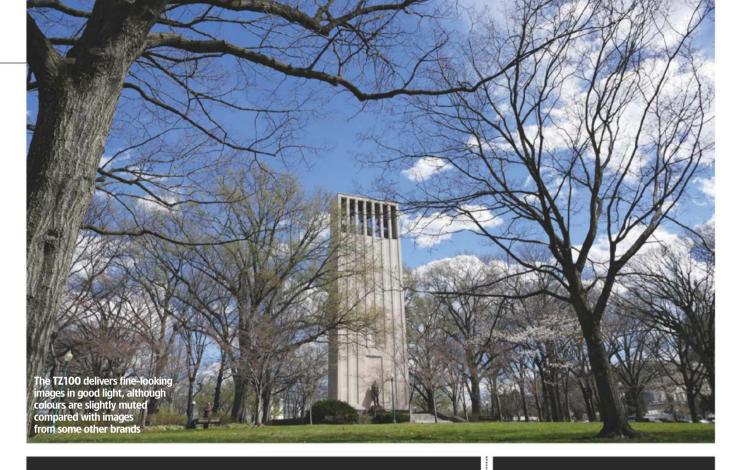


Changing settings is easy using the TZ100's Q menu, allowing me to quickly set the camera to square format and black & white for this shot

I used it all the time instead. It's the first time I've ever considered using a compact camera instead of an interchangeable-lens camera.

But what about image quality? Well, on my return. I decided to compile my favourite pictures of the week into a photo book. This, it turns out, gives a rather different perspective on a camera's image quality compared to staring at pixels on-screen. In situations where the TZ100's image files appear relatively weak - most notably towards the telephoto end of the zoom - the prints still look absolutely fine at 12in square, albeit with a judicious dose of sharpening applied in post-processing. Likewise, even ISO-3200 shots can look great at 12x8in with careful noise reduction. Much of the time, that's all I really need.

For me, the TZ100 is the closest thing yet to the ideal compact camera. It still has manifest limitations; its viewfinder is tiny, its screen fixed and its relatively slow lens offers little scope for using shallow depth of field as a creative tool. But that versatile lens means that as a pocket travel camera it simply can't be beaten. Best of all, at £550 it costs no more than my first DSLR kit did all those years ago.



### Other highlights of the year

THE PANASONIC TZ100, GX80 and G80 (see right) are by no means the only cameras I've enjoyed this year, of course. I loved the Olympus Pen-F's uniquely different take on the process of photography, positively encouraging creativity and experimentation with image-processing looks at the time of shooting. Nikon's D500 is an absolute tour de force and probably the finest APS-Cformat DSLR ever made, with its astonishing autofocus system and low-light capability. The Sony Cyber-shot RX10 III redefines what we can expect from an all-in-one bridge camera, making it a very real alternative to a DSLR system. Finally, it's clear that two flagship mirrorless powerhouses - the Fuiifilm X-T2 and Olympus OM-D E-M1 Mark II – further narrow the gap with conventional DSLRs to the point of inconsequence.



Olympus's Pen-F is inspired by the Leica III



The Sony RX10 III sports a huge 24-600mm zoom



Nikon surprised everyone with the D500 at the start of the year

#### Panasonic Lumix DMC-GX80 and G80

WITH its flat-bodied rangefinder-style design and retractable 12–32mm kit zoom, the GX80 is small, but manages to fit 5-axis in-body image stabilisation, 4K video recording, a tilting rear touchscreen and a reasonable viewfinder into a compact, lightweight body.

The GX80 handles well, and is about as small as a camera realistically can get while still having enough external controls. Indeed, in this respect it's rather better designed than the similarly sized Sony Alpha 6000, with two well-placed electronic control dials for changing settings. At around £450 body only or £550 with the 12–32mm lens, it's reasonably priced, too.

If you don't like the small form-factor of the GX80, then the more recent SLR-styled G80 is a step up in many respects. With a larger viewfinder, fully articulated LCD, improved in-body stabilisation, weather-resistant construction and a much better handgrip, it's probably Panasonic's best CSC to date. It costs around £700 body only or £800 with the matched 12-60mm zoom.



Panasonic's GX80 is compact yet still handles well



Michael Topham

**Michael Topham**, deputy technical editor, celebrates a glorious double from **Nikon**, a **Leica** fit for the high seas and a small but perfectly formed compact

Nikon D500

'I can confidently say it's the most capable crop-sensor DSLR I have used'

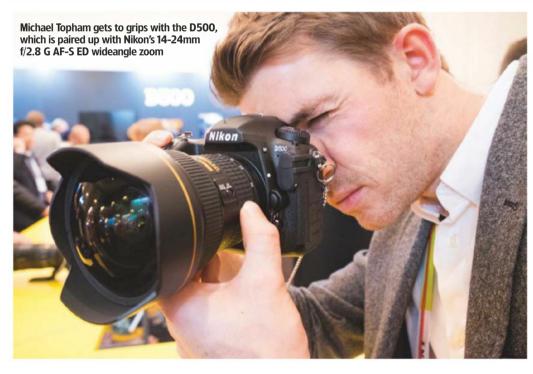
t the beginning of the year, while reporting from the CES expo in Las Vegas in the USA, I was invited to get hands-on with pre-production samples of two DSLRs that would go on to be hugely popular with enthusiast and professional photographers. I am. of course, referring to the Nikon D500 and D5. In the case of the latter, it wasn't a great surprise to see Nikon unveiling a brand-new flagship DSLR in the same year as professional photographers geared up for the Olympic Games in Rio.

As impressed as I was by the D5's sensational spec and tank-like build quality, it was the D500 that received my full attention. Having waited seven years for Nikon to deliver the long-awaited successor to the D300S. I couldn't contain my excitement at being among the first reviewers to use it.

Nikon has struck gold with the D500. Having fired thousands of frames with it myself, I can confidently say it's the most capable crop-sensor DSLR I have used. I recently used it again to test the Tamron SP 150-600mm f/5-6.3 Di VC USD G2 lens, and was reminded just how fast and accurate its impressive 153-point autofocus system is when tracking erratic and fast-moving subjects.

Anyone who shoots wildlife, sport or action will fall in love with the responsiveness and all-round performance of the D500. It's a sublime DSLR to use and I will remember it as one of the most memorable cameras of 2016.





# Canon PowerShot G7X Mark II is a great choice for the times when a smaller

ONE CAMERA I've used regularly since its arrival earlier this year is the Canon PowerShot G7 X Mark II. The introduction of a new DIGIC 7 processor has improved shot-to-shot times and allows it to shoot a continuous burst at 8fps. Newly developed algorithms have also helped to improve image stabilisation, resulting in a maximum compensatory effect of 4 stops, compared with 3 stops on the G7 X. While the Mark II's lens appears to be unchanged from the G7 X's optic, its effective focal range of 24-100mm in 35mm terms gets you closer to distant subjects than many of its rivals. It's a fast optic, too, that has got me out of difficulty many times when I have been shooting in low light.

I can't deny there haven't been times where I would have liked the option to flick a switch to gain access to a pop-up viewfinder, much like you get on the latest models in Sony's RX100 series. However, I do love the option to quickly nip into the main menu and control every setting using the G7 X Mark II's responsive touchscreen. This can now be

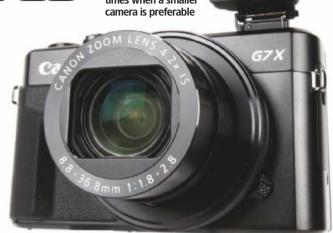
#### 'The 31-point AF system does a great job of locking on'

tilted downwards as well as upwards, unlike the G7 X.

The large and intuitively laid out buttons and dials make it much more of a pleasure to use than some other small 1in-sensor compacts, while the 31-point, contrast-detect AF system does an admirable job of locking onto subjects in bright conditions.

I always shoot in raw and try to use it up to or below ISO 800. Beyond this point I've found detail starts to slowly deteriorate, and noise becomes more traceable when you start to inspect images.

For a little over £500, the G7 X Mark II represents good value, especially when you compare it to the Sony RX100 V (£999). If you're after a user-friendly, 1in-sensor compact that feels good in the hand, is a joy to operate and provides all the advanced controls you need in a robust body, you can't go far wrong with the Canon PowerShot G7 X Mark II.









## Leica X-U

THE LEICA X–U is a rugged compact that caught my eye when it was announced in January. It's nothing like an Olympus TG–4 or Canon PowerShot D30 that you can slip in your pocket. Instead, it's essentially a beefed–up Leica X with a fixed 23mm f/1.7 lens. It features serious rubber–coated armour that makes it water–resistant down to a depth of 15 metres, and shockproof from 1.2m.

Unlike other reviewers who dunked it in the bath or submerged it in a swimming pool to test its ruggedness, I went to the extreme of testing it aboard an RNLI lifeboat out at sea. Amid crashing waves, seawater spray and a frantic training rescue mission, it allowed me to concentrate 100% on the shots

I was taking in a situation that would have otherwise destroyed a non-weather-sealed camera.

The Leica X–U is by no means perfect. I found its sluggish AF speed, poor aperture control at close focusing distances and lack of an electronic shutter all causes for concern during the shoot. However, it did allow me to capture an image for the RNLI that I've always been meaning to take: a huge wave crashing over the bow of a lifeboat as it plunged into the sea from a slipway.

'Rubber-coated armour makes it water-resistant to a depth of 15m'



# Nigel Atherton

Editor **Nigel Atherton** finds the answer to his printer prayers

# Canon Pixma Pro-10S



n the first issue of 2016, I shared my New Year's resolution to do more printing. Too many of my favourite images lay unseen in the dark recesses of my hard drive. I do own an A4 printer/scanner but, as a family device, my kids use it more than I do, for printing their homework - when it has ink in it.

I quickly decided that what I needed was a dedicated photo printer of my own that would be off limits for printing essays about Henry VIII. What's more, if I was going to take the trouble to make prints of my best images, I may as well print them at a decent size and go for an A3 model. And so, after some research, and advice from AP's experts, a few weeks later I opened an enormous box containing a Canon Pixma Pro-10S, for which I cleared a not insubstantial space on my desk.

There's no getting away from it, at 20kg the Pro-10S is a beast. I nearly gave myself a hernia carrying it up the stairs to my office. Once in place, though, it wasn't going to be moved, and

if I ever happen to commit a murder, the box will come in handy for hiding the body.

As its name suggests, the Pixma Pro-10S features 10 pigment-based inks, comprising the usual CMY cartridges, plus paler photo cyan and photo magenta cartridges, red and grey inks, separate matt and photo black pigments, and a chroma optimiser cartridge that coats the prints in a transparent, protective layer.

#### **Getting inked**

I worried at first that this would end up costing me a fortune in replacement cartridges (about £120 for a set – which is more than my entire A4 printer cost to buy) but I reasoned that an A3 printer is not something you use every day, and the fact that my kids would be banned from so much as looking at it would extend the ink life tenfold.

The aspect of printing I find most tedious is setting up the printer so that what comes out of it bears at least a passing resemblance to what is on the

#### 'I was stunned to find my first print to be an almost perfect representation'

screen. This time, however, I was stunned to find my first print to be an almost perfect representation. I don't know whether it was luck, or there's some magic going on inside the machine. Whatever the answer, I'm just happy it was so easy.

Although the Pro-10S has Wi-Fi. I tend to use the USB cable since it sits next to my computer.

When it's connected in this way, it spits out a beautiful-looking A3 print in under four minutes, which is absolutely fine.

I don't use the Pixma Pro-10S every week, but I have produced some lovely prints with it that have been given as gifts, been filed in my new portfolio and, in a couple of cases, even made it into a frame on the wall.





# Iracy Calder

**Tracy Calder**, technique editor, recalls meeting her Mr Right: a new, mirrorless camera

# Fujifilm X-T2

ithout meaning to sound like an advertisement for a dating website, I've been waiting for my dream camera to come into my life for a long time. So long, in fact, that I had almost given up hope of ever meeting it.

The last digital camera I bought was a Canon EOS 40D (in 2008) – a perfectly capable DSLR but, I think you'll agree, a little long in the tooth. In my line of work, I have been lucky enough to try out countless makes and models of camera in the intervening years, and this privileged access has enabled me to keep an eye on the market to see if my dream camera was ever likely to become a reality.

Imagine my delight, then, when a few weeks after my arrival at AP, two of my colleagues, Andy Westlake and Michael Topham, began waxing lyrical about a new mirrorless camera: the Fujifilm X-T2. Overhearing them talk about its fast AF and excellent image quality, I found myself with a serious hankering for one.



ago, I raided my piggy bank and purchased an X-T2 with 18-55mm f/2.8-4 R LM OIS kit lens. I also invested in a felt camera protector from Millican, which I figured would enable me to carry my camera alongside all the detritus in my bag without it getting marked.

Since then, the X-T2 has been my constant companion. From the moment I held it, I knew



#### 'It isn't just about image quality – it's about how much enjoyment I get from using it'

it was the one. It's small enough to fit in my (non-camera) bag, but large enough to feel well balanced in the hand. What's more, many of its useful features can be tweaked without having to delve into the menu system.

There are dedicated dials for exposure compensation, shutter speed, ISO, and drive modes, as well as a focus-mode selector, and a metering dial for switching between spot, centre-weighted, multi and average. The aperture is adjusted via the lens aperture ring, which I always find a thrill, and the LCD screen can be tilted, which is great for ground-level work.

#### The perfect partner

My first photographic trip with the X-T2 was a resounding success. The camera coped admirably when I bumped up the ISO while shooting under a dense tree canopy. Back home and viewing the images at 100% on the computer screen, noise appeared well controlled. While my colleagues were wowed by the camera's autofocus performance, I had other priorities. I don't shoot moving subjects that often (my passion is for plants and fungi), so for me it was more about the tools the camera provided to assist me with manual focus, and the amount of detail I could capture with the 24.3MP sensor. Neither disappointed.

But it isn't just about image quality here – it's also about how much enjoyment I get from using the X-T2. The controls are perfectly positioned and the menu system (when you find cause to use it) is super-easy to navigate. All in all, the X-T2 is a dream come true.



My first trip out with the Fujifilm X-T2 resulted in some nice detail shots



## Geoff Harris

Deputy editor **Geoff Harris** finds lots to like about the Olympus Pen-F - just don't mention the menus

# Olympus Pen-F



The Pen-F's Creative modes are versatile and easily accessed

here's been a lot of excitement about the Fuiifilm X-T2 this year but I'm still a big fan of Olympus mirrorless cameras. I use the original OM-D E-M5, one of the first 'serious' mirrorless models. I love how compact the Olympus OM-D and Pen-series cameras and lenses are, and I can easily fit my entire Olympus system, including a flashgun, into a light shoulder bag.

I have been using the Pen-F, released at the beginning of this year, for several months. It has now replaced the battle-scarred E-M5 as my main mirrorless device. If the best camera is the one you have with you, then you want to have the Pen-F with you all the time. Its rangefinder looks are outstanding. My silver model is eye-catching without being bling, and it feels better in my big man hands than the titchy E-M5. The build quality, particularly of the buttons, dials and finish, seems sturdier, too.

As many mirrorless fans have noticed, some subjects are more relaxed in front of smaller cameras, too. I shoot quite a lot of weddings at the weekends and people can tense up a bit in front of a big black SLR and hulking 24-70mm lens, even after a few drinks. The Pen-F, however, seems to make everyone more relaxed. It's easier to remain discreet with the Pen for street photography, too, particularly when it's twinned with the wonderfully compact Zuiko 17mm f/1.8 lens (a real modern classic).

Despite the Pen-F 'only packing a 20-million-pixel Four Thirds sensor, its image quality is generally excellent. Shoot raw and there's bags of resolution, unless you are printing billboard



The Olympus Pen-F is an affordable, great-looking and still powerful alternative to the Fujifilm X-T2

#### 'It's one of the best, and best-looking, mirrorless cameras you can buy'

size. If you are, there's always the 50-million-pixel high-res Shot mode for static subjects. Noise is pretty well controlled throughout the range, but being quite conservative. I tend to limit the auto ISO at 2000. The 2.36-million-dot OLED electronic viewfinder is a joy to use, too, so the Pen-F feels very OM-D-like as you'd expect from a camera that shares many features with the OM-D E-M5 Mark II.

#### Customisation

The Pen is highly customisable, with some great Creative shooting modes. And being able to shrink the size of the AF square makes a big difference when you do a lot of full-body portraits and street/ documentary work. Another big benefit is the 5-axis image stabilisation with automatic

panning detection, particularly if, like me, you find tripods something of a chore. Light and subject permitting, you can easily go down to 1/15sec handheld and still get very sharp results.

So what don't I like about the Pen-F? Sorry, Olympus, but your menus still suck. Experience has taught me how to work my way around them, but the interface and user experience are much trickier than they need to be. Too many powerful features are

tucked away, or relegated to esoteric icons that would baffle an Egyptologist. Arguably, for me, the biggest drawback is the lacklustre continuous AF performance compared with my Nikon D750. It simply can't keep up with comparably priced SLRs, or the new Fujifilm X-T2. So long as you don't try to use the Pen-F for heavy-duty action or sports work, however, it's one of the best, and best-looking, mirrorless cameras you can buy.



Compact and discreet, the Pen-F is great for street portraits

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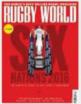
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# Christmas conundrums

If a surfeit of turkey and mince pies have addled your brain, gee-up the old grey matter with our Christmas quiz, compiled by monocled photo sage, **Roger Hicks**. You could even win a smart new bag!

### TWENTY QUESTIONS

- Was the Minotar a mythical beast or a 35mm f/2.8 lens?
- What is the link between haze, senility and the quality of out-offocus images?



- What famous Leica lens is named after a dog?
- True or false: Santorini was an Italian manufacturer of half-frame cameras.

- Were unexplained variations in the speed of George Eastman's films caused by (i) cows eating mustard or (ii) switching to vegetarian gelatin?
- 6 For which achievement is Steven Sasson is best known? (i) making martial arts movies (ii) inventing digital photography?
- What is the current name of the Britannia Works Company?
- With what kind of photographic equipment are Welsh gnomes especially associated?
- Which is the odd one out - Elmar, Sonnar, Nectar, Culminar, Planar?
- 10 Which former AP contributor was better known as a playwright?



Colour images in books and magazines are normally printed using CMYK inks. What do the letters stand for?

- Why should 13/8in be a familiar figure to all photographers?
- What are the next two numbers in this series: 2.8, 3.2, 3.5, 4, 4.5?
- What does APS actually stand for? And when was it introduced?
- Where does the word 'sepia' come from?
- 16 Where in New Mexico was Ansel Adams' famous 'Moonrise' image shot?
- 17 In 2011 a photograph by Andreas Gursky sold for \$4.3 million. What was it called?

- 18What are the dimensions of a Four Thirds sensor?
- 19What was the first zoom lens for fullframe 35mm cameras called, and when was it produced?
- 20Who made the first commercial electronic still-imaging camera, and when?



# WIN!

**Stylish National Geographic bags**First prize is the **NG 2346 Midi Messenger**shoulder bag and the second prize is the **NG W2025 Medium Holster** photo bag





You can test your knowledge with these 20 questions just for fun, or, if you'd like the chance to win one of these great bags – the NG 2346 (far left) or NG W2025 (left) –go online to answer them. Head to: amateurphotographer. com/xmascomp. A winner and runner-up will be randomly selected from the correct entries. The closing date is 16 January 2017 and the answers will be published in AP's 28 January issue.

### WORDSEARCH

Find the names of 12 American photographers hidden in our wordsearch

\_\_\_\_\_

| W | L | X | W | I | W | В | G | W | T | Q | A |
|---|---|---|---|---|---|---|---|---|---|---|---|
| E | C | I | U | H | Z | P | S | I | H | H | H |
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| 12-24mm F4 G AFS DX ED   | E++ £3/9 - £389    |
| 14-24mm F2.8 G AFS EDE++ / I<br>16-35mm F4 G AFS ED VRE++ / I<br>16-85mm F3.5-5.6 G ED VR AFS DX E+ /  | E++ £/99           |
| 16-95mm F2 5-5 6 C ED VD AEC DV E : /  | WIIII- £/09 - £/99 |
| 17-55mm E2 9 C AEC DV IEED   | E++ £2/9 - £299    |
| 17-55mm F2.8 G AFS DX IFED   | F_+ \$500          |
| 18-55mm F3 5-5 6 G AF-P DX VR  | F++ / Mint- £69    |
| 18-55mm F3.5-5.6 G AFS VR<br>18-140mm F3.5-5.6 G AFS VR<br>18-200mm F3.5-5.6 G AFS DX VR<br>18-200mm F3.5-5.6 G AFS DX VR<br>18-300mm F3.5-5.6 G AFS DX VR | F++ £79            |
| 18-140mm F3.5-5.6 AF-S G ED VR DX  | E+ £179            |
| 18-200mm F3.5-5.6 G AFS DX VR  | E++ £179           |
| 18-200mm F3.5-5.6 G AFS DX VRII  | E++ £349           |
| 18-300mm F3.5-5.6 AFS DX VR  | E++ £399           |
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| 20-35mm F2.8 AFD24mm F1.4 G AFS ED   | E+ £449            |
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| 24mm F2.8 AFD  | E++ £249           |
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|  |                    |
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| 28mm F2.8 AFD E+ /   | E++ £159 - £169    |
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| 60mm F2.8 AFD Micro  |                    |
| 70-180mm F4.5-5.6 AFD Micro  | E++ £799 - £889    |
| 70-200mm F2.8 G AFS ED VRII70-200mm F4 G AFS ED VRE++/   | E++ £1.449         |
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| 70_210mm E4_5 6 AEN  | E . / E £60        |
| 70-300mm F4-5.6 AFG  | E+ / E++ £59       |
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| 70-300mm F4-5.6 G AFS VR E+ / I  | Mint- £269 - £299  |
| 75-240mm F4.5-5.6 AFD E-   | + / E++ £49 - £59  |
| 75-300mm F4.5-5.6 AFN  | E+ £79             |
| 80-200mm F2.8 ED AF<br>80-200mm F2.8 ED AFD  | E+ £249            |
| 80-200mm F2.8 ED AFD   | E+ £449            |
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| 105mm F2.8 AFD MicroE++ /  | E++ £349           |
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| 100mm F2.0 ED AFD  | E+ £299            |
| 180mm F2.8 ED AFD<br>200mm F2 G AFS VR   | E C2 000           |
| 200 400mm E4 C AEC VD II   | Mint C2 400        |
| 200-400mm F4 G AFS VR II<br>200-400mm F4 G VR AFS IFED E+ / E+-  | WIIII- £3,498      |
| 200-40011111 F4 G VN AF3 IFED E+ / E+-   | + £1,799 - £2,499  |
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| 300mm F2 8 IF FD AFS   | F++ £1 840         |
| 300mm F2.8 IFED AF   | E+ £1 099          |
| 300mm F2.8 IFED AF   | E++ £1.489         |
| 300mm F4 AF ED E+ /  | E++ £349 - £399    |
| 300mm F4 AFS IFED E+ /   | E++ £589 - £639    |
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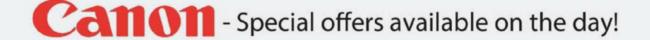
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|   |                   |  | _                |
|---|-------------------|--|------------------|
| PGi29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each              | £249.99<br>£21.99 | No.16<br>Fountain Pen Inks<br>Originals:<br>No.16 Set of 4<br>No.16 Black 5.4ml  | £28.99<br>£8.99  |
| PGi72<br>Pixma Pro 10<br>Originals:<br>Set of 10<br>Colours 14ml each | £99.99<br>£10.99  | No.16 Colours 3.1ml each<br>No.16XL Set of 4<br>No.16XL Black 12.9ml<br>No.16XL Colours 6.5ml each<br>Compatibles:<br>No.16 Set of 4 | £53.99<br>£15.99 |
| CLi42<br>Pixma Pro 100  | -                 | No.16 Black 12ml<br>No.16 Colours 12ml each  | £3.99<br>£3.99   |
| Originals:<br>Set of 8<br>Colours 13ml each<br>Compatibles:           | £83.99<br>£10.99  | No.18<br>Daisy Inks<br>Originals:  | •                |
| Set of 8<br>Colours 14ml each   | £27.99<br>£3.99   | No.18 Set of 4   | £30.99<br>£8.99  |

| £3.99 No.24    | - 186   |
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|                |   |
|                | £14.99  |
| 03.77          | 644.00  |
|                | s 6.6ml each <b>£12.99</b>  |
|                |   |
| No.18XL Set of | 4 £54.99  |
|                |   |
|                |   |
|                | £30.99  |
|                | 83.99 Compatibles:<br>No.18 Set of 4<br>No.18 Black 12m<br>No.18 Colours 12 |

**Elephant Inks** 

Originals:

| Originals:<br>let of 10<br>colours 14ml each<br>compatibles:<br>let of 10<br>colours 14ml each | £44.99 | No.24 Set of 6<br>No.24 Colours 4.6ml each<br>No.24XL Set of 6<br>No.24XL Colours 8.7ml each<br>Compatibles:<br>No.24 Set of 6<br>No.24 Bet of 6<br>No.24 Black 7ml | £52.99<br>£8.99<br>£87.99<br>£14.99<br>£22.99<br>£3.99 |
|--|--------|---|--|
| More Canon Inks  |        | No.24 Colours 7ml each  | £3.99  |
| Ariginale:   |        |   |  |

| COLOUIS 14IIIL Each   | E4.55  | No.24 Black 7ml   | £3.99           |
|---|--|---|-----------------|
| More Canon Inks   |  | No.24 Colours 7ml each  | £3.99           |
| Originals: PGIS20/CLIS21 Set of 5 PGIS20/CLIS21 Set of 5 PGIS20 Black 19ml PGIS25/CLIS26 Set of 5 PGIS25 Black 19ml CLIS26 Colours 9ml PGIS25/DLIS26 Set of 5 PGIS25 Black 15ml CLIS51 Colours 7ml CLIS51 Colours 7ml PGIS50/CLIS51XL Set 5 PGISS0XL Black 22ml CLIS51XL Colours 11ml PGS40X Black 8ml PGS40XL Black 21ml | £49.99<br>£11.99<br>£49.99<br>£11.99<br>£10.29<br>£43.99<br>£43.99<br>£59.99<br>£12.99<br>£12.99<br>£12.99<br>£12.99 | No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each No.26 Colours 4.5ml each No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Glack 12.1ml No.26XL Glours 9.7mleach Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each | £14.99<br>£3.99 |
| CL541 Colour 8ml<br>CL541XL Colour 15ml   | £16.99<br>£19.99   | T0481-T0486   | 7               |

| CL541 Colour 8ml       | £16.99 | T0481-T0486        | and a       |
|------------------------|--------|--------------------|-------------|
| CL541XL Colour 15ml    | £19.99 | 0 1 1 1            | 1017        |
| PG545XL Black 15ml     | £15.49 | Seahorse Inks      | -           |
| CL546XL Colour 13ml    | £16.99 | Originals:         |             |
| Compatibles:           |        | Set of 6           | £89.99      |
| PGi5 Black 27ml        | £4.99  | Colours 13ml each  | £18.99      |
| CLi8 Colours 13ml      | £3.99  |                    |             |
| PGi5/CLi8 Set of 5     | £19.99 |                    | £19.99      |
| PGi520 Black 19ml      | £4.99  |                    | £3.99       |
| CLi521 Colours 9ml     | £3.99  | ectors is in cocii | 20.00       |
| PGi520/CLi521 Set of 5 |        | T0541-T0549        | - 0         |
| PGi525 Black 19ml      | £4.99  | Frog Inks          |             |
| CLi526 Colours 9ml     | £3.99  |                    | 100         |
| PGi525/CLi526 Set of 5 | £19.99 | Originals:         |             |
| PGi550XL Black 25ml    | £4.99  | Set of 8           | £112.99     |
| CLi551XL Colours 12ml  | £3.99  | Colours 13ml each  | £14.99      |
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| BCi6 Colours 15ml      | £2.99  | Set of 8           | £27.99      |
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| CL51 Colour 24ml       | £14.99 | Lily Inks          | The part of |
| PG510 Black 11ml       | £13.99 | Originals:         | 100         |
| CL511 Colour 11ml      | £15.99 | Set of 8           | £102.99     |
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| PG540XL Black 21ml     | £13.99 | Compatibles:       | 627.00      |
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|                | Wood Bevel, Glass Fron     | t:   |
|                |                            | £4.99  |
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| £8.99          |                            | £6.99  |
| ns:            |                            | £7.99  |
| £14.99         |                            | £8.99  |
| s £14.99       |                            | £5.99  |
| £12.99         |                            | £6.99  |
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|                | £14.99<br>£14.99<br>£12.99 | Frisco 6x4 seven colours Frisco 7x5 seven colours Frisco 9x6 seven colours Frisco 9x6 seven colours Frisco 10x8 seven colours Frisco 12x8 seven colours Frisco A3 seven colours Emilia 6x4 two colours Emilia 12x8 two colours Emilia 10x8 two colours Emilia 12x8 two colours Frisco 8x6 four colours Frisco 8x6 four colours Frisco 8x6 seven colours Frisco 8x6 seven colours Frisco 9x6 seven colours Frisco 10x8 seven colours Frisco 9x6 seven colours Frisco 9x6 seven colours Frisco 10x8 seven colours Frisco 10x8 seven colours Frisco 4x seven colours Frisco 10x8 seven colours Frisco 10x8 seven colours Frisco 10x8 seven colours Frisco 10x8 seven colours Frisco A3 seve |

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| Originals:          |
| Set of 4            |
| Black 7.4ml         |
| Colours 5.5ml each  |
| Compatibles:        |
| Set of 4            |
| Black 7.4ml         |
| Colours 5.5ml each  |
| T0791-T0796         |
|                     |
| Owl Inks            |
| Originals:          |
| Set of 6            |
| Colours 11.1ml each |
| Compatibles:        |
| Set of 6            |
| Colours 11.1ml each |
| T0801-T0806         |
|                     |

Cheetah Inks

| Ji igiliats.                                    |                  |
|---|------------------|
| Set of 6  | £88.99           |
| Colours 11.1ml each                             | £14.99           |
| Compatibles:<br>Set of 6<br>Colours 11.1ml each | £19.99<br>£3.99  |
| T0801-T0806<br>Hummingbird Ink                  | <                |
| Originals:                                      |                  |
| Set of 6<br>Colours 7.4ml each                  | £67.99<br>£11.49 |
| Compatibles:                                    |                  |
| Set of 6<br>Colours 7.4ml each                  | £19.99<br>£3.99  |
|   | £3.99            |
| T0871-T0879                                     | - 100            |

| Compatibles:<br>Set of 6<br>Colours 7.4ml each  |
|---|
| T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each Compatibles: Set of 8 Colours 11.4ml each |
| T0961-T0969<br>Husky Inks<br>Originals:   |

| T0961-T0969            |
|------------------------|
| Husky Inks             |
| Originals:<br>Set of 8 |
| Colours 11.4ml each    |
| Compatibles:           |
| Set of 8               |
| Colours 11.4ml each    |
| T1571-T1579            |
| Turtle Inks            |
| Originals:             |
| Set of 8               |
| Colours 25.9ml each    |

| T7601-T7609<br>Killer Whale                   |
|---|
| Originals:<br>Set of 9<br>Colours 25.9ml each |

| 1  | Originals:  |        |
|----|---|--------|
| ı  |   | £29.99 |
| ī  | No.62XL Black 12ml  | £24.99 |
|    |   | £28.99 |
|    |   | £12.99 |
| í  |   | £14.99 |
| 1  |   | £10.99 |
| ,  |   | £13.49 |
|    | No.301 Black+Colour 3ml                                     |        |
| í  |   | £22.99 |
|    |   | £22.99 |
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| ı  |   | £14.99 |
|    |   | £17.99 |
|    |   | £49.99 |
| '  |   | £8.99  |
|    | No.364 PB/C/M/Y 3ml each<br>No.364 SET OF 4                 | £7.99  |
| '  |   | £26.99 |
| '  |   | £15.99 |
| 1  | No.364XL PB/C/M/Y 6ml each                                  | £15.99 |
| ı  | No.364XL SET OF 4<br>No.920XL SET OF 4<br>No.932XL SET OF 4 | £59.99 |
| ٠  | No.920XL SET OF 4   | £51.99 |
|    | No.932XL SET OF 4   | £50.99 |
| )  | No.950XL SET OF 4   | £79.99 |
| )  | Compatibles:  |        |
|    |   | £3.99  |
| )  | No.21 Black 10ml  | £6.99  |
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| 6x4 100 sheets +100 FREE                  | £9.99   | A4 50 sheets          | £18.99 |
| A4 20 sheets                              | £6,99   | A4 50 sheets          | £18.99 |
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| <b>A4</b> 20 sheets                       | £6.99   | 17" Roll 30 metres    | £64.99 |
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| A4 25 sheets                              | £16.99  | A4 25 sheets          | £22.99 |
| A4 100 sheets                             | £47.99  | A3 25 sheets          | £44.99 |
| A4 250 sheets                             | £99.99  | A3+ 25 sheets         | £62.99 |
| A3 25 sheets                              | £31.99  |                       | E02.99 |
| A3+ 25 sheets                             | £43.99  | Oyster 271gsm:        |        |
| 17" Roll 30 metres                        | £84.99  | 6x4 100 sheets        | £12.99 |
|   | £119.99 | <b>7x5</b> 100 sheets | £18.99 |
| Smooth Gloss 310gsm:                      |         | A4 50 sheets          | £18.99 |
| <b>6x4</b> 100 sheets                     | £17.99  | A3 25 sheets          | £22.99 |
| 7x5 100 sheets                            | £21.99  | A3+ 25 sheets         | £28.99 |
| A4 25 sheets                              | £16.99  | 13" Roll 10 metres    | £26.99 |
| A4 100 sheets                             | £47.99  | 17" Roll 30 metres    | £64.99 |
| A3 25 sheets                              | £31.99  | 24" Roll 30 metres    | £89.99 |
| A3+ 25 sheets                             | £43.99  | Gloss 271gsm:         |        |
| Premium Matt Duo 200                      |         | <b>6x4</b> 100 sheets | £12.99 |
| A4 50 sheets                              | £14.99  | <b>7x5</b> 100 sheets | £18.99 |
| Heavy Duo Matt 310gs                      |         | A4 50 sheets          | £18.99 |
| A4 50 sheets                              | £18.99  | A3 25 sheets          | £22.99 |
| A3+ 50 sheets                             | £51.99  | A3+ 25 sheets         | £28.99 |
| Gold Fibre Silk 310gsm                    | E31.33  | 13" Roll 10 metres    | £26.99 |
| A4 50 sheets                              | £43.99  | 17" Roll 30 metres    | £64.99 |
|   |         | 24" Roll 30 metres    | £89.99 |
|   | £109.99 | Matt Plus 240gsm:     |        |
| Gold Mono Silk 270gsn                     |         | <b>6x4</b> 100 sheets | £10.99 |
| A4 25 sheets                              | £18.99  | 7x5 100 sheets        | £13.99 |
| A3+ 25 sheets                             | £49.99  | A4 50 sheets          | £13.99 |
|   | -       | A3 25 sheets          | £17.99 |
| Fotospec                                  | 26      | <b>A3+</b> 25 sheets  | £22.99 |
| i orospo                                  | -       | 13" Roll 10 metres    | £24.99 |
| Smooth Pearl 290gsm:                      |         | 17" Roll 30 metres    | £42.99 |
| <b>6x4</b> 100 sheets                     | £12.99  | 24" Roll 30 metres    | £58.99 |
| 7x5 100 sheets                            | £16.99  | Matt Proofing 160gsm  | :      |
| A4 50 sheets                              | £17.99  | A4 150 sheets         | £18.99 |
| A3 50 sheets                              | £34.99  | A3 75 sheets          | £22.99 |
| <b>A3</b> + 25 sheets                     | £25.99  | 17" Roll 30 metres    | £26.99 |
| Panoramic 25 sheets                       | £26.99  | 24" Roll 30 metres    | £36.99 |
| 17" Roll 30 metres                        | £68.99  | Double Sided Matt 250 | asm:   |
| 24" Roll 30 metres                        | £85.99  | A4 100 sheets         | £24.99 |
| ZT NOW SO ILIEURS                         | L03.99  | A2 FO -bb-            | C27.00 |

|                         | £109.99 | Matt Plus 240gsm:                          |                  |
|-------------------------|---------|--|------------------|
| Gold Mono Silk 270gsn   |         | <b>6x4</b> 100 sheets                      | £10.99           |
| A4 25 sheets            | £18.99  | 7x5 100 sheets                             | £13.99           |
| A3+ 25 sheets           | £49.99  | A4 50 sheets                               | £13.99           |
|                         | 2.5     | A3 25 sheets                               | £17.99           |
| Fotospec                | 24      | A3+ 25 sheets                              | £22.99           |
| rotospec                |         | 13" Roll 10 metres                         | £24.99           |
| Smooth Pearl 290gsm:    |         | 17" Roll 30 metres                         | £42.99           |
| 6x4 100 sheets          | £12.99  | 24" Roll 30 metres                         | £58.99           |
| 7x5 100 sheets          | £16.99  | Matt Proofing 160gsm:                      |                  |
| A4 50 sheets            | £17.99  | A4 150 sheets                              | £18.99           |
| A3 50 sheets            | £34.99  | A3 75 sheets                               | £22.99           |
| <b>A3+</b> 25 sheets    | £25.99  | 17" Roll 30 metres                         | £26.99           |
| Panoramic 25 sheets     | £26.99  | 24" Roll 30 metres                         | £36.99           |
| 17" Roll 30 metres      | £68.99  | Double Sided Matt 250                      | gsm:             |
| 24" Roll 30 metres      | £85.99  | A4 100 sheets                              | £24.99           |
| PF Lustre 275gsm:       |         | A3 50 sheets                               | £27.99           |
| <b>6x4</b> 100 sheets   | £12.99  | Fine Art / Fibre Base P                    | apers:           |
| 7x5 100 sheets          | £16.99  | FB Gold Silk A4 25 sh                      | £23.99           |
| A4 50 sheets            | £17.99  | FB Gold Silk A3 25 sh                      | £47.99           |
| A3 25 sheets            | £35.99  | FB Distinction A4 25 sh                    | £25.99           |
| A3+ 50 sheets           | £47.99  | FB Distinction A3 25 sh                    | £48.99           |
| Panoramic 25 sheets     | £26.99  | FB Royal A4 25 sheets                      | £28.99           |
| 17" Roll 30 metres      | £69.99  | FB Royal A3 25 sheets                      | £56.99           |
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| PF Gloss 270gsm:        |         | FB Gloss A3 25 sheets                      | £51.99           |
| A4 50 sheets            | £17.99  | FB Matt A4 25 sheets                       | £19.99           |
| A3 50 sheets            | £35.99  | FB Matt A3 25 sheets                       | £38.99           |
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| Panoramic 25 sheets     | £26.99  | Artist A3 25 sheets                        | £39.99           |
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| A4 50 sheets            | £12.99  | Parchment A4 25 sheets                     | £22.99           |
| A3 50 sheets            | £26.99  | Parchment A3 25 sheets                     | £39.99           |
| A3+ 50 sheets           | £35.99  | Omega A4 25 sheets                         | £24.99           |
| Fine Art / Fibre Base P | apers:  | Omega A3 25 sheets                         | £46.99           |
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|---------------------------|--------------|--|--|
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| SG-201 Semi-Gloss 260gsm: |              |  |  |
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| A4 20 sheets              | £11.99       |  |  |
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| Ultra Gloss 300gsm:    |         |
| 6x4 50 sheets          | £13.99  |
| 7x5 50 sheets          | £14.99  |
| A4 15 sheets           | £15.99  |
| Premium Semi-Gloss 2   | 251gsm: |
| 6x4 50 sheets          | £8.99   |
| A4 20 sheets           | £15.99  |
| A3 20 sheets           | £39.99  |
| A3+ 20 sheets OFFER    | £25.99  |
| Archival Matte 192gs   | m:      |
| A4 50 sheets           | £16.99  |
| A3 50 sheets           | £36.99  |
| A3+ 50 sheets          | £52.99  |
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|---|--|---|---|---|--|--|
| 82mm £34.99 52mm £52.99 58mm £55.99 58mm £60.99<br>82mm £39.99 62mm £67.99<br>KOOD 67mm £44.99 67mm £75.99<br>ND4 & ND8 Filters 72mm £44.99 72mm £90.99<br>52mm £26.99 77mm £90.99<br>77mm £49.99 72mm £90.99<br>\$2mm £49.90 72mm £90.99<br>\$2mm £49.90 72mm £90.90<br>\$2mm £49.90 72mm £90.90 | UV Filters 37mm 40.5mm 46mm 49mm 52mm 55mm 62mm 67mm 72mm 77mm 82mm 86mm KOOD Slim Circular Po 37mm 40.5mm 49mm 55mm 52mm 67mm 67mm 75mm | £4.99<br>£4.99<br>£4.99<br>£4.99<br>£5.99<br>£6.99<br>£7.99<br>£11.99<br>£14.99<br>£12.99<br>£12.99<br>£12.99<br>£12.99<br>£12.99<br>£15.99<br>£15.99<br>£17.99<br>£17.99<br>£17.99<br>£17.99<br>£17.99<br>£17.99 | Frame Multi-<br>Clear Protect<br>37mm<br>43mm<br>446mm<br>55mm<br>55mm<br>55mm<br>62mm<br>67mm<br>77mm<br>82mm<br>Marumi DHG<br>Frame Multi-<br>UV Filters<br>52mm<br>62mm<br>62mm<br>62mm<br>67mm<br>72mm<br>72mm<br>72mm<br>7 | coated tors<br>£10.99<br>£10.99<br>£10.99<br>£10.99<br>£10.99<br>£11.99<br>£12.99<br>£17.99<br>£22.99<br>£15.99<br>£22.99<br>£15.99<br>£22.99<br>£15.99<br>£24.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£15.99<br>£24.99<br>£24.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90<br>£25.90 | Slim Frame UV Filters 37mm 40.5mm 46mm 49mm 55mm 67mm 77mm 82mm HOYA Pro-11 Frame Multi- Clear Protec 52mm 67mm 77mm 8PECIAI 88mm 67mm 77mm HOYA Pro-11 Frame Multi- Clear Protec 52mm SPECIAI 88mm 67mm 77mm 77mm 8PECIAI 80mm HOYA Pro-11 Frame Multi- Gren Mult | £12.99<br>£11.99<br>£11.99<br>£11.99<br>£16.99<br>£16.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£25.99<br>£29.99<br>£29.99<br>£29.99<br>£31.99<br>£31.99<br>£31.99<br>£31.99<br>£31.99 |
|   | 52mm<br>55mm<br>58mm<br>62mm<br>67mm<br>72mm<br>77mm<br>82mm<br>86mm<br>KOOD<br>ND4 & ND8<br>52mm  | £14.99<br>£15.99<br>£17.99<br>£19.99<br>£22.99<br>£26.99<br>£29.99<br>£34.99<br>£39.99  | 67mm 72mm 77mm Marumi DHG Frame Multi- Circular Pola 52mm 58mm 62mm 67mm 77mm   | £19.99<br>£21.99<br>£24.99<br>i Slim<br>-coated<br>erisers<br>£31.99<br>£35.99<br>£44.99<br>£49.99<br>£54.99  | 72mm<br>77mm SPECIAL<br>82mm<br>HOYA Pro-1I<br>Frame Multi-<br>Circular Pola<br>52mm<br>62mm<br>62mm<br>67mm<br>72mm<br>77mm SPECIAL   | £39.99<br>£49.99<br>£49.99<br>O Slim<br>-coated<br>arisers<br>£52.99<br>£67.99<br>£75.99<br>£90.99   |

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| P-Type: 84mm wide filters                         |        | Z-Type: 100mm wide filters     |        |  |
| Standard Holder                                   | £5.99  | Pro Holder                     | £24.99 |  |
| Wide Angle Holder                                 | £6.99  | Adapter Rings 52-95mm          | £8.99  |  |
| Filter Wallet for 8 filters                       | £9.99  | ND2 Solid                      | £16.99 |  |
| Adapter Rings 49-82mm                             | £4.99  | ND2 Soft Graduated             | £17.99 |  |
| Circular Polariser                                | £27.99 | ND2 Hard Graduated             | £17.99 |  |
| ND2 Solid   | £12.99 | ND4 Solid                      | £16.99 |  |
| ND2 Soft Graduated                                | £13.99 | ND4 Soft Graduated             | £17.99 |  |
| ND2 Hard Graduated                                | £13.99 | ND4 Hard Graduated             | £17.99 |  |
| ND4 Solid   | £12.99 | ND8 Solid                      | £18.99 |  |
| ND4 Soft Graduated                                | £13.99 | ND8 Soft Graduated             | £19.99 |  |
| ND4 Hard Graduated                                | £13.99 | ND8 Hard Graduated             | £19.99 |  |
| ND8 Solid   | £14.99 | Light Blue Graduated           | £17.99 |  |
| ND8 Soft Graduated                                | £15.99 | Dark Blue Graduated            | £17.99 |  |
| ND8 Hard Graduated                                | £15.99 | <b>Light Tobacco</b> Graduated |        |  |
| Light Blue Graduated                              | £12.99 | Dark Tobacco Graduated         | £17.99 |  |
| Dark Blue Graduated                               | £12.99 | Light Sunset Graduated         | £18.99 |  |
| <b>Light Tobacco</b> Graduated                    | £12.99 | Dark Sunset Graduated          | £18.99 |  |
| Dark Tobacco Graduated                            | £12.99 | A-Type: 67mm wide filt         |        |  |
| Light Sunset Graduated                            | £14.99 | Standard Holder                | £4.99  |  |
| Dark Sunset Graduated                             | £14.99 | Adapter Rings 37-62mm          |        |  |
| Starbursts x4, x6, x8                             | £17.99 | ND2 Solid                      | £10.99 |  |
| Red/Green/Yellow each                             |        | ND2 Graduated                  | £11.99 |  |
| Six-piece ND Filter Kit                           |        | ND4 Solid                      | £10.99 |  |
| A popular kit containing an N                     |        | ND4 Graduated                  | £11.99 |  |
| Soft Grad, ND4, ND4 Soft Gra                      |        | ND8 Solid                      | £11.99 |  |
| Holder, plus Adapter Ring of<br>choice (49-82mm). | your   | ND8 Graduated                  | £12.99 |  |
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| Bayonet-Fit Lens Hoods ES-62 Canon 50/1.8 £9.99 ES-71II Canon 50/1.4 £9.99 ET-60 Canon 75-300/4-5.6 £9.99 ET-65B Canon 70-300/4-5.6 £9.99 ET-67 Canon 10/2.8 Mecor £9.99 ET-67B Canon 10/2.8 £9.99 EW-60C Canon 18-551 \$7.99 EW-73B Canon 18-551 £9.99 EW-73B Canon 18-551 £9.99 EW-73B Canon 18-551 £9.99 EW-78B Canon 18-201 £9.99 EW-78B Canon 18-201 £9.99 EW-78B Canon 18-201 £9.99 EW-78B Canon 18-201 £9.99 | Screw-Fit Lens Hoods 37mm Rubber Hood 40.5mm Rubber Hood 43mm Metal Hood 46mm Rubber Hood 46mm Rubber Hood 46mm Metal Hood 49mm Rubber Hood 49mm Rubber Hood 52mm Rubber Hood 52mm Rubber Hood 55mm Rubber Hood 55mm Rubber Hood | £3.99<br>£3.99<br>£5.99<br>£3.99<br>£3.99<br>£3.99<br>£6.99<br>£3.99<br>£6.99 |  |
|---|--|---|--|
| HB-32 Nikon 18-105 VR<br>HB-45 Nikon 18-55 VR<br>£7.99  | 58mm Shaped Petal Hood<br>62mm Rubber Hood   | £6.99<br>£4.99  |  |
| Stepping Rings<br>25mm to 105mm<br>160 different sizes £4.99-5.99   | 62mm Shaped Petal Hood<br>67mm Rubber Hood<br>67mm Shaped Petal Hood<br>72mm Rubber Hood   | £7.99<br>£4.99<br>£7.99<br>£5.99  |  |
| Reversing Rings 52mm to 77mm Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99   | 72mm Shaped Petal Hood<br>77mm Rubber Hood<br>77mm Shaped Petal Hood   | £9.99<br>£5.99<br>£9.99   |  |
| Coupling Rings<br>49mm-77mm £9.99-£11.99  | Lens Caps<br>Lens Caps Centre-Pinch<br>Body & Rear Lens Caps   | £2.99<br>£3.99  |  |

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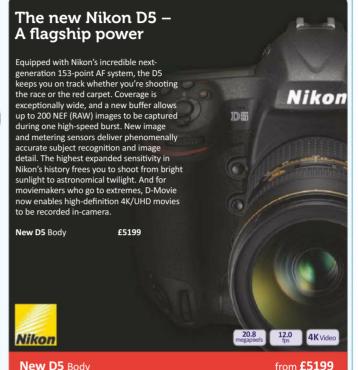
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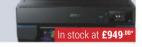
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#### **Used Canon** 16-35 f2 8 USM LII £899







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| <b>Used Canon</b> |
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| 300mm f4 L IS USM |
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| QUALITY US  | SED                     |
| BRONICA ETRS 645 US<br>40 F4 MC   | <b>ED</b><br>.£149      |
| 50 F2.8 E   | £149<br>£149            |
| 135 F4 PE M- box  | £99                     |
|   |                         |
| E14 or E42 ext tube ea  | .+ 199                  |
| Polaroid Back   | £39                     |
| AEIII prism<br>Plain prism  | .£199<br>£59            |
| Plain prism   | £99<br>.£129            |
| Speed Grip E  | £39                     |
| Tripod adapter E<br>Winder early  | £39<br>£49              |
| Metz SCA 386  | £49                     |
| SQA + 80 + back + prism<br>40 F4 S  | .£249<br>.£299<br>.£299 |
| 50 F3.5 PS  | .£299<br>.£149          |
| 50 F3.5 S   | £399<br>£229            |
| 150 F4 PS£14  | £79<br>9/199            |
| 150 F3.5 S  | .£399<br>.£199          |
| 2x PS converter M<br>135N back  | £179<br>£119            |
| SUA Polaroid back   | + 59                    |
| SQAi 120 RFHSQA 120 RFHSQAi prism late  | £49<br>.£299            |
| 45° Prism box<br>Plain Prism S Boxed  | .£129                   |
| ME Prism Finder   | £69                     |
| Metz SCA 386  | £49                     |
| Lens Hood 65-80   | ±20                     |
| SQAi Motorwinder<br>Speed grip S<br>CANON DIGITAL AF US<br>1DX MKII body  | £69<br><b>ED</b>        |
| 1DX MKII body£<br>1DX body box£   | 4599<br>2999            |
| 1D MKIV body £1299,<br>1D MKIII body  | /1499<br>.£699          |
| 7D bodyf<br>5D MKIV body boxf   | £499<br>2899            |
| 1D MKIV body £1299,<br>1D MKIII body<br>7D body<br>5D MKIV body box   | /1799<br>.£799          |
| 60D body  | .£399                   |
|   | £299                    |
| 450D body   | .£199<br>.£149          |
| EVF-DC1 101 G3A   | エロワラ                    |
| BG-E2£39 BG-E2N<br>BG-E4 box£69 BG-E5   | £49                     |
| BG-E0£89 BG-E7  | £89<br>£69              |
| BG-E9 box<br>BG-E11£169 BG-E13  | £79<br>.£119            |
| BG-E9 BOX£169 BG-E13<br>BG-E16 box<br>CANON AF USED<br>EOS 1V body M- box   | .£149                   |
| EOS 3 body M- box   | .£699<br>.£299          |
| EOS 3 body M- box<br>EOS 3 body M- box<br>EOS 30/5 body each<br>EOS 650 body  | .£149<br>£69            |
| EOS 650 body  | £39<br>£39              |
| EOS 50E/300V body eac   | n ±29                   |
| 10-18 F4.5/5.6 IS STM<br>10-22 F3.5/4.5 U   | .£159<br>.£279          |
| 10-22 F3.5/4.5 U  | .£899<br>.£749          |
| 17-40 F4 L<br>17-55 F2.8 EFS IS USM   | .£449<br>.£449          |
| 17-35 F2.8 EF3 I3 USM<br>17-85 F4/5.6<br>24 F3.5 TSE MKI box<br>24-70 F2.8 L USM box  | .£199<br>£749           |
|   | .£/99<br>.£149          |
| 24-105 F4 L<br>28 F1.8 USM box  | .£599<br>.£259          |
| 28 F1.8 USM box<br>28 F2.8<br>28-90 F3.5/5.6<br>28-135 F3.5/5.6 IS USM.<br>50 F1.2 L USM box.<br>50 F1.4 USM.<br>50 F2.5 macro<br>60 F2.8 USM FF5 Mac   | .£129<br>£79            |
| 28-135 F3.5/5.6 IS USM .<br>50 F1.2 L USM box   | .£199<br>.£999          |
| 50 F2.5 macro   | .£239<br>.£149          |
| 70-200 F2.8 IS USM LI   | .£2/9<br>.£899          |
| 70-200 F2.8 USM L<br>70-200 F4 U L  | .£799<br>.£399          |
| 70-300 F4/5.6 L IS U£699<br>70-300 F4/5.6 DO IS U   | £399                    |
| 60 F2.8 USM EF5 mac<br>70-200 F2.8 I SUM L<br>70-200 F2.8 USM L<br>70-300 F4/5.6 L IS UE69<br>70-300 F4/5.6 DO IS U<br>70-300 F4/5.6 MIS U<br>70-300 F4/5.6 MIS U<br>85 F1.8 M<br>100-400 F4.5/5.6 L IIS U<br>100-400 F4.5/5.6 L IS U<br>135 F2 L M | £99                     |
| 100 F2.8 USM box  | £319                    |
| 100-400 F4.5/5.6 L IS U   | £899                    |
| 135 F2 L M- box   | £899                    |
| 300 F4 L IS USM box   | £849                    |
| 400 F4 DO ISII L U  | £799                    |
| 600 F4 IS LII M- box  | 7499                    |
| 12mm ext tube II box  | £59                     |
| Lifesize converter  | .£179<br>.£249          |

| 1 | QUALITY USED   | EQUIPMENT. See  | website for full lis   |
|---|--|---|--|
| 1 | BRONICA ETRS 645 USED<br>40 F4 MC£149  | 18-125 F3.8/5.6 OS DC£149<br>18-200 F3.5/6.3 HSM OS£149                           | 80 F4.5 L M- box£699<br>150 F4.5 M£399                                 |
|   | 50 F2.8 E£149<br>75 F2.8 PE£149  | 18-250 F3.5/45.6 DC OS£149<br>24-70 F2.8 HSM£469                                  | MAMIYA RB 6x7 USED<br>Pro SD + 127 KL + WLF                            |
|   | 105 F3.5£99<br>135 F4 PE M- box£249  | 28-135 F3.8/5.6£99<br>50 F1.4 EX DG Art£499                                       | + back M£649<br>Pro S + 90 + WLF + back£449                            |
|   | 150 F3.5 E£99<br>150 F3.5 PE M- Box£149                                      | 50 F1.4 EX DC£249<br>50 F2.8 EX macro£149   | Pro S body£149<br>Pro S body scruffy£99                                |
|   | 200 F4.5 PE£199<br>E14 or E42 ext tube ea£49                                 | 50-500 F4/6.3 EX DG£399<br>70-200 F2.8 EX DG£399<br>105 F2.5 EX DG OS box .£269   | Plain prism late£199<br>WLF£79 Chimney£99                              |
|   | 120 RFH£69<br>Polaroid Back£39   | 120-300 F2.8 DG OS  | 120 645V back£99<br>50 F4.5£199  |
|   | AEIII prism£199<br>Plain prism£59  | Sport box£1899<br>120-300 F2.8 EX DG£749  | 90 F3.5 KL£299<br>127 F3.5 KL£299                                      |
|   | Rotary prism£99<br>Angle viewfinder E£129                                    | 120-400 F4/5.6 DG£399<br>150 F2.8 EX DG OS mac£499                                | 180 F4.5£149<br>Pro SD ext tube 2 82mm £99                             |
|   | Winder early£79<br>Speed Grip E£39   | 150-500 F5/6.3 HSM£499<br>150-600 F5/6.3 DG OS£999                                | Pro SD ext tube 1 45mm £99<br>Ext tube 2£49                            |
|   | Tripod adapter E£39<br>Winder early£49                                       | 170-500 F5/6.3 APO DG£299<br>180 F3.5 EX DG HSM mac.£399                          | MAMIYA RZ 6x7 USED<br>RZ Proll + 90 + WLF                              |
| i | Metz SCA 386£49  BRONICA SQ 6x6 USED   | 1.4x or 2x EX DG conv ea£149<br>1.4x or 2x EX conv ea£99                          | + 120 RFH£499<br>RZ Pro body£149                                       |
| l | SQA + 80 + back + prism.£249<br>40 F4 S£299                                  | Kenko Pro 300 1.4x conv£99<br>Kenko ext tubes£79                                  | 120 RFH Pro I£99<br>120 RFH Pro I£49                                   |
| l | 50 F3.5 PS£299<br>50 F3.5 S£149<br>110 F4.5 PS macro£399                     | OTHER CAF USED TAM 18-270 F3.5/6.3 VCII .£169                                     | Polaroid back£79<br>FE701 prism£299<br>WLF£79 Winder II£69             |
| l | 135 F4 PS M£229<br>150 F3.5 S£79   | TAM 28-75 F2.8 XR Di£199<br>TAM 28-300 F3.5/6.3 PZD .£399<br>TAM 70-300 F4/5.6£99 | 50 F4.5 W£249<br>65 F4 box M£399                                       |
| l | 150 F4 PS£149/199<br>180 F4.5 PS£399   | TAM 90 F2.8£249<br>TAM 150-600 F5/6.3 USD £649                                    | 90 F3.5 W M- box£299<br>180 F4.5 W£199                                 |
| ļ | 200 F4.5 PS M- box£199<br>2x PS converter M£179                              | TAM 200-500 F5/6.3£449  CANON FLASH USED  | Pro shade£49 MINOLTA/SONY DIGITAL USED                                 |
| l | 135N back£119<br>SQA Polaroid back£59  | ST-E3 transmitter box£189<br>ST-E2 transmitter£79                                 | Sony RX10 MKII box£899<br>Sony A7RII body box£2299                     |
| l | SQAi 120 RFH£79<br>SQA 120 RFH£49  | MR-14EX ringflash£349<br>MT-24EX ringflash£549                                    | Sony A6300 body£799<br>Sony A200 body£129                              |
| l | SQAi prism late£299<br>45° Prism box£129                                     | 380EX£69<br>430EXII£169   | Sony VGB30AM£69<br>Sony VG-C70AM£139                                   |
| l | Plain Prism S Boxed£69<br>AE Prism Early£79                                  | 550EX£149<br>580EX box£179  | Sony HV56AM£169<br>SONY NEX USED                                       |
| l | ME Prism Finder£69<br>Metz SCA 386£49  | 600EX RT box£279  | A6000 body£329   |
| i | Pro shade S£59<br>Lens Hood 65-80£20   | 45 F2.8£499<br><b>CONTAX 35mm AF USED</b><br>90 F2.8£299                          | NEX 5 bodý£129<br>FE 16-35 F4 ZA OSS E£999<br>FE 16-50 F3.5/5.6 EZ£149 |
| l | SQAi Motorwinder£149<br>Speed grip S£69                                      | CONTAX MF USED  | FE 55-200 F4.5/6.3£149<br>FE 90 F2.8 macro£799                         |
| l | 1DX MKII body£4599   | 28-70 F3.5/4.5 MM£169<br>FUJI DIGITAL USED  | Samyang 100 F2.8 macro .£229<br>MINOLTA/SONY AF USED                   |
| l | 1DX body box£2999<br>1D MKIV body£1299/1499                                  | X-Pro2 body box£1099<br>X-T1 body graphite box.£499                               | Dynax 9 body box£299<br>800Si body£69                                  |
| l | 1D MKIII body£699<br>7D body£499<br>5D MKIV body box£2899                    | X-T1 body black £449/499<br>X-T10 body box£379                                    | 7xi body£49<br>7000i body£39   |
| l | 5D MKIII b/o box £1499/1799  | X-E2s body silver£369<br>X-M1 body blk box£149                                    | 300Si body£19<br>20 F2.8£199   |
| l | 5D MKII body£799<br>5D MKI body box£499                                      | 10-24 F4£599<br>16-55 F2.8 box£699  | 20-35 F3.5/4.5 M- box£249<br>24 F2.8 AF£199                            |
| l | 60D body£399<br>50D body£299   | 18-55 F2.8/4 XF£399<br>27 F2.8 XF box£199   | 24-50 F4£99<br>24-85 F3.5/4.5£149                                      |
| l | 30D body£129<br>500D body£199  | 35 F1.4 R box£399<br>50-230 F4.5/6.7 XC box£169                                   | 28 F2£299 28 F2.8£99<br>28-80 F4/5.6£39                                |
| l | 450D body£149<br>G3X£479   | 55-200 F3.5/4.8 R£449<br>56 F1.2 R£599  | 28-85 F3.5/4.5£99<br>35-70 F4£39                                       |
| l | EVF-DC1 for G3X£169<br>BG-E2£39 BG-E2N£49                                    | 60 F2.4 macro box£429<br>1.4x converter£269                                       | 35-70 F3.5/4.5£25<br>35-80 f4/5.6£25                                   |
|   | BG-E4 box£69 BG-E5£49<br>BG-E6£89 BG-E7£89                                   | X-T1 vertical grip£129<br>HASSELBLAD XPAN USED                                    | 35-105 F3.5/4.5£169  |
| l | BG-E8£69<br>BG-E9 box£179<br>BG-E11£169 BG-E13£119                           | Centre filter 49mm£129  HASSELBLAD 6x6 USED                                       | 50 F1.7 AF£89<br>50 F2.8 macro£149                                     |
| l | BG-E16 box£149<br>CANON AF USED  | 500C body chrome£199<br>WLF late£110  | 75-300 F4.5/5.6£99<br>85 F1.4£549<br>100-300 F4.5/5.6 APO£149          |
| l | EOS 1V body M- box£699<br>EOS 3 body M- box£299                              | WLF chrome late£99 WLF early£49 Sports viewfinder£69                              | VC700 grip£139<br>RC1000S/L cord£15                                    |
| l | EOS 1n body£149<br>EOS 30/5 body each£69                                     | Chimney£89<br>A12 chrome latest£299   | AW90£49<br>MD90 + BP90-M£79  |
| l | EOS 650 body   | A12 late blk/chr£129<br>Polaroid back tatty£59                                    | Angle finder VN£79 SONY LENSES USED                                    |
|   | EOS 50E/300V body each £29<br>EOS 500N/1000 b/o each £29                     | 50 F4 CF FLE£849<br>80 F2.8 CF£479  | 16-80 F3.5/4.5 ZA DT£499<br>18-55 F3.5/5.6 SAM£59                      |
|   | 10-18 F4.5/5.6 IS STM£159<br>10-22 F3.5/4.5 U£279                            | 140-280 F5.6 CF£799<br>150 F4 chrome£199  | 18-200 F3.5/6.3 DT£199<br>55-200 F4/5.6 DT SSM£69                      |
|   | 16-35 F2.8 USM LII£899<br>16-35 F2.8 USM LI£749                              | 250 F5.6 CF£399<br>Ext tube 21, 55 each£39  | 75-300 F4/5.6£129<br>SIGMA MIN/SONY AF USED                            |
|   | 17-40 F4 L£449<br>17-55 F2.8 EFS IS USM£449                                  | Vivitar 2x conv£49<br>Pro shade 6093£99   | 10-20 F4/5.6 EX DC£229<br>18-35 F1.8 Art£449                           |
|   | 17-85 F4/5.6£199<br>24 F3.5 TSE MKI box£749                                  | Lens hoods various £20/50<br>LEICA SLR USED                                       | 28-135 F3.8/5.6£79<br>28-300 F3.5/6.3 macro£149                        |
|   | 24-70 F2.8 L USM box£799<br>24-85 F3.5/4.5 USM£149                           | R7 body black£299<br>R5 body black£179<br>LEICA OPTICS USED                       | 50 F1.4£149<br>50 F2.8 FX DG macro£149                                 |
| l | 24-105 F4 L£599<br>28 F1.8 USM box£259                                       | Televid APO 77 + eyepiece£799   | 55-200 F4/5.6£69<br>70-300 F4/5.6 DG OS£169                            |
| l | 28 F2.8£129<br>28-90 F3.5/5.6£79   | Televid 77 + 20x60£649<br>Trinovid 10x42£649                                      | 70-300 F4/5.6 APO DG£99<br>150-500 F5./6.3 DG£499                      |
| l | 28-135 F3.5/5.6 IS USM£199<br>50 F1.2 L USM box£999                          | Ultravid 8x32 HD£849<br>LIGHTMETERS USED  | 170-500 F5/6.3£299<br>500 F4.5 APO£799                                 |
| l | 50 F1.4 USM£239<br>50 F2.5 macro£149   | Minolta Flashmeter V£199<br>Polaris£99  | 1.4x EX conv£99<br>TAM 10-24 F3.5/4.5 Dill£239                         |
| l | 60 F2.8 USM EFS mac£279<br>70-200 F2.8 IS USM LI£899                         | Sekonic L308£99<br>Sekonic L408£149   | TAM 18-200 F3.5/6.3£99<br>TAM 70-300 F4.5/5.6                          |
| i | 70-200 F2.8 USM L£799<br>70-200 F4 U L£399                                   | Sekonic L478DR£279<br><b>MAMIYA 645 MF USED</b><br>645 Prol TL + 80 + prism       | Di box£79<br>TAM 90 F2.8£179/249                                       |
| l | 70-300 F4/5.6 L IS U£699/849<br>70-300 F4/5.6 DO IS U£399                    | + winder box£399  | Teleplus 1.4x conv£69<br>Teleplus 2x conv£79                           |
| l | 70-300 F4.5/5.6 IS USM£299<br>75-300 F4/5.6 MKII£99                          | Plain prism (645 Super)£39<br>Polariod Back HP401£29                              | Kenko 1.4x Pro 300DG£149<br>Min 5200i£29                               |
| l | 85 F1.8 M£219<br>100 F2.8 USM box£319  | Polaroid back   | Min 5400HS£39<br>Min 5600HSD M£99                                      |
| l | 100-400 F4.5/5.6 LII IS U£1599<br>100-400 F4.5/5.6 L IS U£899                | 120 Back£39   | NIKON DIGITAL AF USED D4s body box£3699                                |
|   | 135 F2 L M- box£549<br>180 F3.5 L mac£899                                    | Winder£79<br>45 F2.8 N£199  | D4 body box£2499<br>D3X body box£1999                                  |
|   | 300 F2.8 LI IS U£2999<br>300 F4 L IS USM box£849                             | 55-110 F4.5 box£299<br>120 F4 macro£269   | D3s body box £1499/1799<br>D3 body box£1199                            |
|   | 400 F4 DO ISII L U£5799<br>400 F5.6 L box£799                                | 150 F2.8 A£199<br>150 F3.5 N£79<br>150 F3.8 NL leaf£299                           | D2xs body£399<br>D2x body£349<br>D800 body£1299                        |
|   | 500 F4 LI IS USM£4499<br>600 F4 IS LII M- box£7499<br>Lifesize converter £99 | 210 F4 N M£299<br>210 F4 N M£79<br>Ext Tube 1, 2, 3S each£29                      | D700 body box£699  |
|   | Lifesize converter£99<br>12mm ext tube    box£59<br>25mm ext tube    box£99  | Teleplus 2x converter£49  | D600 body box£799<br>D300s body box£429<br>D300 body box£299           |
|   | 1.4x extender MKIII£179<br>2x extender MKIII£249                             | Vivitar 2x converter£39<br>MAMIYA TLR 6x6 USED<br>C330 F Body + WLF£149           | D200 body box  |
| 1 | 2x extender MKII£249<br>2x extender MKII£219<br>2x extender MKI£169          | 55 F4.5£199<br>65 F3.5 box late£199   | D7000 body£299/349<br>D5500 body box£479<br>D5000 body£169             |
|   | Teleplus 2x DG conv£189<br>Kenko ext tube set DG£89                          | 65 F3.5 box late£199<br>65 F3.5 serviced£149<br>80 F2.8 late serviced£139         | D5000 body£169<br>D90 body£199<br>D50 body£79                          |
|   | PB-E2 drive M- box£199<br>PB-E2 drive fits EOS1/3£149                        | 180 F4.5£149<br>250 f4.5 late serviced£249  | D50 body£79<br>MBD-15 grip£169<br>MBD-14 grip£179                      |
|   | SIGMA CAF USED<br>10-20 F4/5.6 HSM box.£219                                  | 250 f4.5 early serviced.£179<br>Paramender£49                                     | MRD-12 grip £229   |
|   | 12-24 F4.5/5.6 EX DG£399<br>17-70 F2.8/4 DC£129                              | Porrofinder£59<br>MAMIYA 7 RF 6x7 USED  | MBD-10 grip M- box£149<br>MBD-10 grip£89<br>MBD-100£39                 |
| ĺ | 18-50 F2.8/4.5 DC OS£99  | 50 F4.5 L + VF£699  | MBD-200£69   |

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|---|--|
| 0 F4.5 L M- box£699   | Coolpix P900 compact£399<br>NIKON AF USED  |
| 50 F4.5 M   | NIKON AF USED F4E body   |
| back M£649  | F65 body£39  |
| ro S body£149   | F601 body£29   |
| ro S + 90 + WLF + back£449<br>ro S body£149<br>ro S body scruffy£99<br>lain prism late£199  | 10.5 F2.8 AFS DX box£399   |
| lain prism late   | 10-24 F3.5/4.5 AFS DX£549<br>14-24 F2.8 AFS M- box£1099  |
| 0 F4.5£199<br>0 F3.5 KL£299   | 14-24 F2.8 AFS£999<br>16 F2.8 Fisheye AFD£499  |
| 27 F3.5 KL£299<br>80 F4.5£149   | 16-35 F4 VR£799<br>16-85 F3.5/5.6 AFS VR£399   |
| ro SD ext tube 2 82mm£99<br>ro SD ext tube 1 45mm£99  | 17-55 F2.8 AFS£499<br>18-35 F3.5/4.5 AFS£479   |
|   | 18-35 F3.5/4.5 AFD£299<br>18-55 F3.5/5.6 AFS VR£99   |
| XTUDE 2 249 AMMIYA RZ 6x7 USED Z Proll + 90 + WLF 120 RFH £499 Z Pro body £149 20 RFH Pro II £99 20 RFH Pro I £49   | 18-70 F3.5/4.5 AFS£119   |
| Z Pro body£149  | 18-200 F3.5/5.6 AFS VRI£249  |
| 20 RFH Pro I£49   | 20F28 AF   |
| F701 prism £299   | 24-85 F3.5/4.5 VR£329  |
| VLF£79 Winder II£69<br>0 F4.5 W£249<br>5 F4 box M£399   | 24-85 F3.5/4.5 AFS£229<br>24-120 f4 AFS VR£699   |
| () F3 5 W M- hox + 299  | 24-120 F3.5/5.6 AFD£199<br>28 F1.8 AFS G£479   |
| 80 F4.5 W   | 28-100 F3.5/5.6 AF G£69<br>28-105 F3.5/4.5 AFD£149   |
| ONV RX10 MKII box 1899  | 35 F1.8 DX£139   |
| ony A7RII body box£2299<br>ony A6300 body£799   | 35-70 F3.3/4.5 AF£59   |
| onv A200 bodv±129   | 50 F1.8 AFD£99   |
| ony VGB30AM£69<br>ony VG-C70AM£139  | 55-200 F4/5.6 AFS VR£99  |
| ONV NEV LISED   | 60 F2.8 AFS£349  |
| .6000 body£329<br>IEX 5 body£129  | 60 F2.8 AFD£249<br>60 F2.8 AF£199  |
| 6000 body   | 70-200 F2.8 AFS VRI£899<br>70-300 F4/5 6 VR £369   |
| E 55-200 F4.5/6.3£149<br>E 90 F2.8 macro£799  | 70-300 F4/5.6 AFD£129  |
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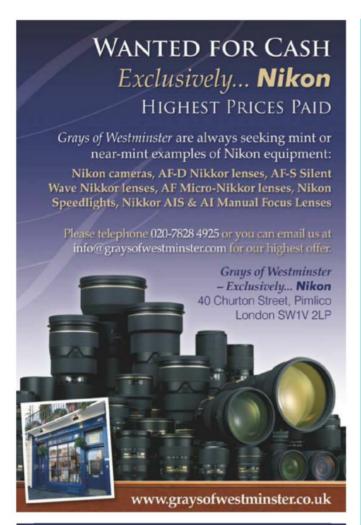
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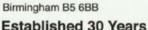
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'Santa Claus School', New York, 1961, by Dennis Stock



ooner or later, most children work out that there is no Santa Claus. At least, not in the sense of a single person who delivers presents to every child in a single night. My uncharitable suspicion is that most suss it out quite quickly, but keep quiet in case it in some way interferes with the flow of presents. To those readers who have not yet worked out that there is no Santa Claus, I apologise for shattering their illusions.

It may, however, be in the interest of parents to keep alive an illusion of Father Christmas, whether their children's or their own - the latter qualifying, perhaps, as an illusion of an illusion, or metaillusion. It is not always good for everyone (or perhaps anyone) to understand everything, but it is good for everyone to understand that illusions have their uses, not least in providing employment for

actors, poets, philosophers, theologians and indeed photographers. The less certain we are about things, the more we are inclined to think about them. This is probably a good thing unless you are the sort of politician or cleric who wants everyone to agree, explicitly, implicitly, unquestioningly and preferably eternally with your specific version of 'the truth'.

#### A personal interpretation

This picture certainly raises questions. Who are these would-be Santas? Why are they there? How were they recruited? What are their motives - financial desperation or for a bit of a lark? What is the pay like? Is there a union? What are the secrets of being a good Santa, whether existential or technical? Is there a hierarchy, so can you work your way up, over the years, from the malodorous corner of a sleazy mall to a

perfumed grotto in a great department store? Are waterproof trousers an essential defence against overexcited children? Is there a secret handshake?

This is what fascinates me about this picture. It tells us everything and nothing: we are free to project our own interpretation. It is at once reality and illusion: we are looking at something that happened over half-a-century ago, but which is still happening today.

Some will smile, others will frown. There will be those who reflect that it's a rum way to earn a crust, or wonder how children will react to the odour of cigarette smoke, or be seized with an ambition to attend Santa School. To borrow a phrase from the late News of the World, all human life is here. Sources differ, and that's part of the illusion. Much like Christmas really. Have a happy one.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. In the 31 December issue he considers an image by NASA.

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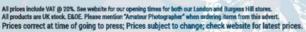


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